# Morosco and His Producing Plant

THE NEW YORK
# DRAMATIC MIRROR

SEPTEMBER 16 1914

PRICE TEN CENTS

FREDERICK PERRY AND MARY RYAN IN "ON TRIAL"

## Drama, Vaudeville, Motion Pictures

Julia Sanderson, Donald Brian and Joseph Cawthorn, three stars who are making "The Girl from Utah" a decided favorite in New York

M. S. Bentham, in a picturesque part of Chandau, Austria, when the dove of peace still fluttered over the land

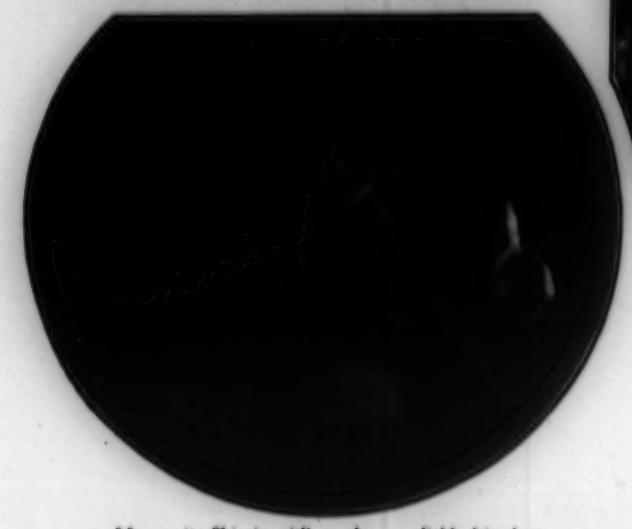
Francine Larrimore with her hands full at Fleischmann's, N. Y.

Elizabeth Rathburn taking a trip to the Sphinx on a ship of the desert

Beulah Poynter and John Bowers in their new roadster, after making the trip from New York City to Lake Wawasee, Ind.

Viola Savoy and friends at White Plains. Little Miss Savoy is holding the cat

Driving a motor car is to Mizzi Hajos the ideal physical preparation for a long and arduous theatrical season



Marguerite Skirvin with an always reliable friend

'TWEEN SEASONS

Harriet Burt and her favorite saddle horse, Dantzic

THE NEW YORK
# DRAMATIC MIRROR

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## OLIVER MOROSCO AND HIS PRODUCING PLANT

WITHOUT much danger of contradiction, it may be said that Oliver Morosco has solved a problem that sticks, like a thorn, deep in the side of every producing manager. This particular difficulty has to do with the expense of trying a new production "on the dog." It frequently amounts to a figure so high that there is not enough left to carry the piece over the crucial period following the metropolitan premiere. Item one is advance royalty to the author; two, scenery; three, director, and so on throughout the matters of theaters, traveling and house stage crews, and other details incidental to the fine art of reducing a bank account.

Mr. Morosco has eliminated most of these by making his productions "sure pop" in the way of patronage until ends meet. This process takes place at what the young Western manager calls his "manufacturing plant." The site is Los Angeles, Cal. To ordinary eyes, it is nothing more or less than a stock house, operating along the most familiar lines. But that is where the error comes in. It is really a managerial studio, with the public invited to look on. And what Tired Business Man could find an attraction more fascinating to his languid eyes and dulled ears?

The producer of "Peg o' My Heart" told me about it all the other day, while getting a few moments' respite from business at his New York office. "I have centralized my experiments at that city on the Pacific Coast," he said, leaning back briefly in his swivel-chair, "because I find that by keeping my equipment in one spot I can work much better. In its essentials, my Los Angeles house contains a stock organization; but its purpose to me now is that of a manufacturing plant. It is not just to afford local patrons an opportunity to see and hear the latest stock releases, but rather a sort of laboratory from which is evolved new plays. In it I am able to reproduce plays cheaply, in advance of regular production at the larger theatrical centers. Owing to the situation and other conditions peculiar to Los Angeles, I get an engagement of from five to ten weeks for every new thing I put on, and that is sufficient to make my experiment pay for itself. Also, in all that time I may keep my play in solution, observing its effect on the audiences and continually revising it. This does not mean, however, that I do not endeavor, as far as possible, to make the piece worthy of attention at the first performance. I am a keen believer in developing the manuscript to the greatest extent before casting or rehearsal. But any producer will support me in my statement that no amount of previous care will make rehearsals negligible in the matter of labor. In New York last season were three plays of mine; and they were all successes because of my opportunities for try-out. They were insured patronage before being brought in. In a few days I am going across the Continent just to insure another in the same way, and coming right back again. If it gets over there I shall bring it East; if not——" And Mr. Morosco shrugged his shoulders.

"The advantage of centering everything at Los Angeles is not alone in keeping equipment together. There is the added merit of having a lot of patrons who have been educated to expect new plays and attend regularly in the hope of seeing them. And it would surprise you to see how quickly an audience becomes discriminating in its choice of attractions. For that matter I know of no keener critic than the boy in the gallery.

"There has been added incentive to the stock manager to produce new plays in the wholesale disposition of motion picture rights. Prohibitive stock royalties do not do nearly as much damage to stock producing as the showing of a play on the screen at cheaper prices and at several nearby places at once. I don't blame managers for selling the rights to the motion picture people. The latter are most generous in buying. In fact, I understand that the prices paid have more than once shown favorably beside the total paid for several seasons of stock. And, remember, that the motion picture price comes all at once.

"My faith in the native playwright is exceedingly strong. With the abundant material in our national life and the vigor of the young American mind, there is every reason to expect the best in dramatic art at home. The thing that I most deplore in that respect is the woful lack of technical handling of plays. I am not disappointed in the number of pieces with ideas I find; but I am surprised that people who essay playwriting are so deficient in even the fundamentals of the art. Why, I have become so resigned to the experience of having to write and rewrite that I would be really shocked if I received a full play that did not need revision.

"It is a source of gratification to me, however, that I have been of assistance to a considerable number of young dramatists in initiating them into the profession. Perhaps it is a hobby of mine, and possibly I want to profit by the discard of other managers; but I intend to go on helping new playwrights as long as I am able. There is a sneaking feeling comes through my mind now and then that the novice comes to his work with more enthusiasm and general freshness than the dramatist who, by sheer grind of his faculties, has fallen into a conventional rut. How can a man respond with something big to say on sudden order?" Mr. Morosco pointed to a stack of manuscripts over at one side of the room. "There are a lot of plays," he said, "that I am trying to read now. I have so many to go through that I don't know when I'll reach the end; but I'm trying very hard, for I want to do them justice. There are six authors in the West now who are working on material that I have given them. Take the case of Elmer Harris, who collaborated with me on 'Pretty Mrs. Smith.' See how he rose to his opportunity. He has two other plays that I expect to produce, 'Sham' and 'Satan.' Then there is Richard Barry, a newspaper man. His 'Brenda of the Woods' will probably be brought to New York very soon.

"And if I am anxious to do much for the young author I aim to do no less for the young player. I want to encourage young artists and train them. They can be developed. I even go so far as to say that any actress with mentality and youth can play 'Peg o' My Heart.' That has been proved with six 'Pegs.' A long time ago I became convinced that it is the actor and not the type. For instance, the idea came to me that an excellent part was the old King in 'If I Were King'; and when we put it on for an engagement in Los Angeles I determined to experiment. The time came for the allotment of parts, and it was expected that the character man would play the King. But I looked over the company and my eye fell on young Harry Mestayer, who was then a mere boy. 'Can you play the King, Harry?' I asked. 'Sure, I can,' was the reply. And he did. It was one of the best characterizations I have seen. That policy has been inculcated in my work at Los Angeles. The public has been taught not to expect stars from Morosco always, but parts well played. So I have seven young women to be brought to New York from time to time to be featured as exceptional players of particular parts. It will be new to New York, because this city is like a stock organization. You have essentially the same actors and actresses for themselves; they merely change theaters.

"The production of real comedies is what I like best. I don't like the coarser things like rough-and-tumble farce. Musical comedies, like 'Pretty Mrs. Smith,' are merely my recreation."

ARTHUR EDWIN KROWN.

### Oliver Morosco says:

¶ "My Los Angeles house contains a stock organization; but its purpose to me now is that of a manufacturing plant."

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¶ "Any actress with mentality and youth can play 'Peg o' My Heart.'"

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# MADAME CRITIC

IT is a pleasant thing to attend an opening night when the very atmosphere of the lobby seems to whisper *success*. This sometimes happens—not often, 'tis true—but fortunate is the author and fortunate the manager who feels sure that he is going to win and who somehow manages to cause the public to agree with him even before the curtain is rung up.

Maybe the magic word, Cohan, had a potent influence over the audience as it betook its way within the playhouse bearing that envied name, which is the modern alias of Open Sesame of Arabian Nights times. Only Sesame offered wondrous jewels which had to be converted into cold, hard cash, whereas *Cohan* contains only the pure, undiluted metal, exchangeable for anything on earth.

The name Cohan has become a power in the theatrical world, and a production at Cohan's Theater reflects its luster. Roi Cooper Megrue is a fortunate man, after all these years of quiet writing, finally to hit the nail on the head in a Cohan house with one of the funniest farces in years. The first-night success was not due to the goodwill pertaining to the house, or emanating from the audience of many professionals, but each factor helped to make the occasion an able event.

Helen Ten Broeck, "Mlle. Manhattan," as she is known to the many readers of the New York *Review*, remarked as she waited for the curtain to go up: "We have had such splendid openings this season. I hope this play will be as great a favorite as 'On Trial' and 'Under Cover,' which have started so well."

Miss Ten Broeck held an informal reception in the lobby. She is tremendously popular with members of the theatrical profession, and no wonder. Her fluent pen, brimming over both with wit and kindness, has been always the friend of the players. Mlle. Manhattan is a name which is mentioned in appreciation by those who know her. Besides, she has been known to extend a helping hand to ambitious newcomers in her own line of work. There isn't an ounce of selfishness about Miss Ten Broeck. She has a cordial handclasp upon introduction, and a generous heart in reserve upon better acquaintance.

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But, I am straying from "It Pays to Advertise."

Every one was glad to see Louise Drew make such an emphatic hit. As a matter of fact, Miss Drew has always made hits in every role in which she has appeared; only she has never had such a novel part as that of the French Countess. And her French! Really, it is French as she should be spoken. When you listen to Miss Drew rattle off the rattling *r's* and hitting the target with each r, it makes you wish that you could imitate her when you resurrect your college French from the cobwebs of forgetfulness in which it has been yellowing for some years past. Louise Drew has set a precedent as being the first American to play a Frenchwoman with an accent which almost defies detection. After hearing her speak her lines, you wonder how it happened that you ever *stood* for the old-fashioned bits of Parisian language which were doled out in exclamations and sentences of very bad workmanship, which followed the general belief of days gone by that the audience would never know the difference between a district school accent and the exquisite product of the Gallic aristocracy. Those in the audience who couldn't understand a word of the language enjoyed everything Miss Drew said, just the same. The authors of the play, however, asked us to countenance a strange contradiction in language—that of the character speaking the commonest sort of American and the most perfect of French. Possibly they figured that the public would make allowance for "dramatic license." But, it seems to me that if one is ungrammatical in one language—speaking the vocabulary of the streets—how is one to acquire the elegance of pronunciation of expression of the most exclusive drawing rooms? It really can't be done. This, however, does not in any way dim Miss Drew's success. Her salary may proceed to wend its way upward from now on, or I am a poor mathematician.

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Marie Cahill and her husband, Dan Arthur, were among the notables present, and I am sure Miss Cahill will not reproach me for divulging a little secret which I overheard as she passed. "Yes, ever so many pounds," she said in a low voice. "I'll tell you how I did it later," she added. Need I explain that she was *not* referring to English money? She did not exaggerate, either. She has lost a number of pounds, and looks splendidly. I would like to know the remedy. It is always best to be prepared, you know. For avoirdupois is a state which constantly threatens even the leanest of us. By the way, Miss Cahill has a beautifully modulated speaking voice.

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Pauline Frederick has a difficult role to fill in "Innocent," for her beauty is supposed to be of the amazing Cleopatra type which appears only once in generations. No man is proof against her charms, least of all, the hero. We were tremendously disappointed in that gentleman's end, but he simply wouldn't listen to all the good advice his friends were generously donating for his benefit, so that we were obliged to conclude that he deserved his fate. John Miltern, as the unfortunate man, won one of the most heartfelt rounds of applause I have listened to in a long time. He deserved *every* bit of it, too, for he is manly and sincere, and possesses a Forbes-Robertson voice. At times, his resemblance to that actor, both as to appearance and speech, was remarkable. A number of persons commented upon it. The play gave us an unusual type in the distinguished member of the aristocracy, who in the last act is Innocent's latest patron. The scene occurs in a private dining-room in a luxurious café in Nice. When the hero, all-forlorn, bursts in upon the exclusive company of two, Innocent is afraid, and prefers not to see him; but her middle-aged, man-of-the-fashionable world insists that she receive the intruder. The host himself welcomes the nearly distraught man with all the good breeding of which he is master, and even invites him to join them in their repast, at which the flowers are to be changed with each course. There is no row between the two. One would think that the matter under discussion was a social one of light moment instead of so serious a theme as life or death. The old-fashioned type of host would have immediately started a rough house, while the desperate caller would have at least knocked him down in his jealousy.

Miss Frederick is starting a record for beauty roles. In private life she is considered a beauty. Her Zuleika in "Joseph and His Brethren" was a siren of the most approved romantic, dim-ages type; and now Innocent! Her face is her fortune, but she has improved markedly in her acting. She was so nervous after the first two acts on the opening night that she could scarcely stand still when the curtain fell, but toward the close of the play she gained better control of herself.

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The Hippodrome is greater and bigger than ever in its "Wars of the World," but I must confess I could see no possible reason for assuring the public that the performance would in no way offend the President's request concerning the neutrality of this country, for there wasn't a single scene which brought in any of the fighting Europeans as arrayed one against the other. But the "preserving the neutrality" idea was a splendid thought on the part of the Hippodrome's press agent, and, believe me, it is no easy thing these hard times to be able to get an inspiration for a press story which will actually find its way in the news columns of the dailies as the Hippodrome story did. A yarn which connects with current news seems easy, but it isn't. Just try it. A Strand Theater safe robbery can't be put over every week. And nearly everybody who could has had all the hairbreadth escapes from the war, and all the loss of baggage possible. There has been a notable slackening of such accounts during the past week. Edna Goodrich, however, deserves the prize medal for letting the news leep out that she, her mother and others in her automobile party were placed against a wall while a French firing squad calmly awaited the fatal word to deprive the theatrical world of one of its beauties.

Only—it didn't happen at the dramatic moment. The proper official arrived right on his cue, and the tragedy had a send-all-home-happy finish.

MADAME CRITIC.

CHARLES CHERRY, ANN MURDOCK, AND MRS. THOMAS WHIFFEN IN "THE BEAUTIFUL ADVENTURE."

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## SANG FOR NURSES

When the steamship *Hamburg*, renamed *Red Cross*, left the Hamburg-American Line pier in Brooklyn the other day, laden with Red Cross nurses and surgeons bound for the seat of war, Miss Blanche Duffield, late prima donna of "Sari," "Baron Trenck," and the all-star revivals of the Gilbert and Sullivan operas, sang "The Star Spangled Banner" without accompaniment, while thousands of the friends of those on board ship, together with the nurses, surgeons, and army officers, joined the chorus.

Many could not get very far, and when Miss Duffield came to the second stanza she sang alone. Miss Duffield sang the National Anthem with much feeling, and in view of the occasion and perhaps with thoughts of the long separation and the dangers to which their loved ones would be exposed on the battlefields of the Old World, many a sob was heard on the great pier and dozens of the nurses were visibly affected by the pathos of Miss Duffield's farewell song.

Miss Mabel Boardman, head of the American Red Cross organization, and Captain Armistead Rust, U. S. N., retired, thanked Miss Duffield cordially at the conclusion of her stirring rendition of the anthem, while the great crowd on the pier and aboard ship cheered spiritedly.

Among the members of Miss Duffield's family who have been prominent in American wars are Captain Richard Duffield, who was on Washington's staff in the Revolution; General William Ward Duffield, who was a lieutenant on the staff of General Pillow in the Mexican War and commanded the Fourth Michigan Infantry in the Civil War, and General Henry Martyn Duffield, until recently commander-in-chief of the Naval and Military Order of the Spanish-American War. Miss Duffield's rendition of the "Star Spangled Banner" formally ushered in the New York city celebration of the one hundredth anniversary of the writing of Francis Scott Key's famous song.

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"GROWING old gracefully may be an accomplishment," Marguerite Herts confesses, "but it is one no actress is desirous of achieving."

## Personal

DORNEY.—It is a pleasure to record that Mr. Richard Dorney is now directing the affairs of the Grand Opera House in New York under Messrs. Klaw and Erlanger. Mr. Dorney is one of the veteran managers of America. For so many years that it is useless to count them he was the right hand in the business department of the late Augustin Daly. He is a successful theatrical man and a gentleman, and no theater could be in safer hands.

*Moffett, Chicago.*
MR. OLIVER MOROSCO.

GATES.—Miss Lucy Gates, the American opera singer, is among those at present war bound in London, awaiting an opportunity to sail home. Miss Gates sailed from New York on the *Aquitania*, July 21, to resume her engagement as leading soprano of the Royal Opera at Cassel, Germany. She had been in London only a few days, during which she sang for the Covent Garden managers, when war broke out. The Cassel season was to open August 9, with a great gala programme arranged in honor of the Kaiser. As a clause in the contracts of all Royal Opera singers states that, in case of war, engagements are null and void, Miss Gates did not attempt to cross to the Continent. Miss Gates won many triumphs on a concert tour of the Western part of this country last Spring, the engagement in Salt Lake City, her home, amounting to an ovation.

HERNE.—THE MIRROR extends its congratulations and well wishes to Miss Chrystal Herne and to Mr. Harold S. Pollard, whose marriage took place in Los Angeles on Sept. 7. Miss Herne's last appearance on Broadway was in George Scarborough's successful melodrama, "At Bay," at the Thirty-ninth Street Theater, last season. Mr. Pollard is a member of the editorial staff of the New York *Evening World*. Mr. and Mrs. Pollard will live in New York, after a wedding tour of Southern California and the Western States.

MARLOWE.—Miss Julia Marlowe was one of the most prominent factors in the success of Baltimore's Star-Spangled Banner Centennial last week. As one of the country's most admired actresses, she was invited by the celebration committee to recite the nation's hymn at the Fifth Regiment Armory on the evening of Aug. 7. The Baltimore *Sun*, commenting upon Miss Marlowe's participation, says: "In her rich, deep voice, which reached the farthest corner of the great building, she spoke the words which immortalized Key, and put into them a spirit of patriotism and poetry that held the audience spellbound."

MOORE.—Doris Moore, the newest of the Pegs in "Peg o' My Heart," made her metropolitan debut on Labor Day at the Lyric Theater. So successful was her performance that Mr. Morosco has signed her for a term of three years, with a promise of starring her as soon as the time permits. Miss Moore is a native of New York, and her stage experience heretofore has been limited to stock work. She is under twenty years of age.

PARSONS.—Chauncey Parsons, formerly editor of THE MIRROR, was renewing his Broadway acquaintances last week. He is now instructor in English and registrar at the Tome Preparatory School, Port Deposit, Md.

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Charles Frohman has revived "The Little Minister" at the Duke of York's Theater.

## BROADWAY NOTES

"THE Bluebird" will begin its fifth season within a fortnight. Among the new artists to be seen in this delightful fantasy will be Mary Rehan, who last year was delightful as Jo in "Little Women."

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"ABOUT the only thing the war has not been blamed for," laments Olive Briscoe, the vaudeville wit, "is the birth of triplets in Kankakee to a couple who have been married forty-three years."

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WALLIS CLARK, an English character actor and producer of distinction, has returned to New York and will be associated under the direction of B. Iden Payne, the English producer, at Philadelphia this season.

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A PLAY which has caused much comment in England is "The Clodhopper." It has been selected as one to be done at the Little Theater in Philadelphia, with Ian Maclaren, Hilda Englund, Wallis Clark, Whitford Kane, Mary Servoss, and Marguerite Herts.

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"THE Dummy," one of the successful plays of the season in New York, begins its journey toward Chicago this week. Clare Weldon, an actress of sterling qualities, has been intrusted with the chief feminine role, that of Rose, wife of the kidnapper who makes the story possible.

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SUZANNE JACKSON has returned to Montreal after her season in the United States. Miss Jackson is a native daughter of that city, and has been interested in the establishment of a repertory theater in Montreal, to act in conjunction with the several that have been established in the United States.

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OLIVE BRISCOE, the vaudeville wit and comedienne, invited a friend to her home for dinner. "I am sorry," replied the friend, "but I am going to see 'Hamlet.'" "That's all right," Miss Briscoe answered, "just to show that my heart is in the right place, you can bring him with you."

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JULIA DEAN has begun rehearsals for her new play under the guidance of George Broadhurst, the author. Ethel Wright, who is to be a member of this company, has just arrived from Canada, where she spent the Summer. She is now congratulating herself that she did not follow her usual custom and go to Europe for her vacation.

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MRS. ANNIE NATHAN MEYERS, who has made some interesting contributions to stage literature, will have

MR. BURR McINTOSH.
Showing that Splendid Actor in the Character of Colonel Blossom in "Cordelia Blossom."

one of her latest plays, "The Spur," produced by Whitford Kane early in October. Mr. Kane, who is well known as a character actor and producer, will select a "star" cast for the New York premiere, which will be in the nature of a special engagement.

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MARGUERITE SKINVIN, who is to play Love in the new allegorical play, "Experience," is a close friend to the Blind Senator Gore, of Oklahoma, her native State, and in consequence is a strong supporter of the present administration. "You may ridicule grape juice diplomacy," she declares, "but we are at peace, while the mixed ale, absinthe, beer, and vodka diplomats are wondering what is going to happen next." And her remarks seem remarkable.

## POPULAR MANAGERS

F. M. Tull, premier vaudeville manager, of Oklahoma City, is again in active management of the Folly Theater, the only exclusive vaudeville house in Oklahoma City. Mr. Tull erected the Folly Theater five years ago and met with such success in the following three years that he leased the theater to the Interstate Amusement Company, and retired from active business to improve an extensive fruit ranch, south of Oklahoma City, which he had purchased as a

F. M. TULL,
Manager and Owner Folly Theater, Oklahoma City, Okla.

Summer home. The Interstate Company were not as successful in the operation of the house as was Mr. Tull during the two years in which they had charge, and when they closed the theater in the middle of the season, Mr. Tull canceled all leases he had with them and arranged for a complete seven-act bill of association booking. Mr. Tull opened the theater on Sunday, Feb. 22.

Mr. Tull is an astute business man and owes much of his theatrical success to his wide knowledge of conditions in Oklahoma.

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SUZANNE JACKSON approached a sales girl in the book department of a department store. "I want a copy of 'Shakespeare' with an appendix," she requested. The girl searched diligently for a few moments, then held up a copy of the book to another clerk, saying: "Say, Mame, have you got this here book with appendicitis?"

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OLIVER MOROSCO has the faculty of making more "discoveries" than any manager now engaged in producing. Among the several "Peg o' My Heart" companies which he has started on their tours, he has a score of new players who promise to develop into bright luminaries of the theatrical sky. One is a clever and interesting Western product in Helene Haskell, who plays the stately role of Ethel in one of the Eastern companies. Miss Haskell graduated from "The Whip" last season.

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"THE present is the opportunity for American operatic singers," declares Mrs. Gilbert White, wife of the noted American painter and a talented singer herself. "The European situation has demanded the presence of many of the most noted operatic stars, and, unless the impresarios supply the demand by engaging native singers, there promises to be a dearth of this form of music this season. If one can take encouragement from the present deplorable European situation, it is that through force of circumstance our native artists will come into their own. It is time we applied the 'made-in-America' slogan to music as well as commerce."

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AFTER more than eight months in New York, Margaret Nybloc closed her metropolitan season last week in "Kitty MacKay," and after a brief fortnight respite will begin a long tour, which will culminate at Chicago. The interim is to be filled by Miss Nybloc in reading a stack of new plays with which she has been besieged since achieving her notable artistic success in the role of Mag Duncan in the popular Scotch play written by Catherine Chisholm Cushing. It is exceedingly likely that winsome "Kitty MacKay" will not terminate the season of 1914-1915 until well in the Spring.

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# DRAMATIC MIRROR

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## NO SOLID DRAMA?

THE popularity of plays dealing with criminals and grafters, court scenes and police functionaries; and, next to these, plays with a strong farcical tendency, is not highly promising for "the serious drama."

We have been hearing a great deal about the declining vogue of "old-fashioned plays," and our attention has been alert to revolutions in new stage craft and new dramatic theories and themes.

But broadly considered, the most popular plays so far seen in New York have given no indication of revealing anything new or startling in these directions.

True, they manifest some novelty of treatment. In one play the testimony given on a witness stand in the trial of a murder case is enacted in detail, one incident for each act, and the play leaps from one period to another indiscriminately, yet in harmony with a defined scheme.

In another, the last act is retroactive. It deals with incidents taking place prior to events of the act just completed. Still another begins with a scene that is the close of a chain of dramatic developments which it requires four acts to tell. Apparently, the public is not disturbed by this complete reversal of theatrical laws.

But it will hardly do to say that these expedients mark a radical departure from time-tried principles of art. They are all more or less derived from the play of "Romance," in the first act of which we are introduced to a venerable bishop whose story to his nephew, by a comfortable fireside, is translated to us in the subsequent acts in terms of the old man's actual experience. That is to say, he *acts out* in the subsequent acts the story he is relating to his nephew.

But Mr. SHELDON'S play is, after all, only a new version of the old expedient of a dream being interpreted as a real event; and that idea is traceable to a very early stage of the standard drama.

But our purpose was not so much to analyze the technical qualities of the plays which seem to have won popularity, as to call attention to the apparent absence of plans to present serious drama the coming season. Miss MARGARET ANGLIN may—and so may Mr. HACKETT—produce a Shakespearean play; but with these exceptions we fail to descry anything like solid literary phenomena on the theatrical horizon.

A few years ago we heard more or less of IBSEN, STRINDBERG, HAUPTMANN and MAETERLINCK in our playhouses. Madame SIMONE came over and produced a play of ROSTAND. Mr. FROHMAN put on "Chantecler." Mr. OLAND tried out STRINDBERG'S "Father." FORBES-ROBERTSON, Mr. FAVERSHAM and others were playing in dramas of SHAKESPEARE.

No such serious artistic undertakings are comprehended in the perspective of future productions, with the few exceptions noted. Possibly the later season may bring out something solid. Mr. TYLER may surprise us. But the general survey of the field does not disclose any prospects to encourage hope of anything but the utilitarian drama dealing with sensational factors.

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THE readers of THE MIRROR have been enjoying the vacation pictures of the players all Summer on the inside cover-page of THE MIRROR. We have received many approving letters to that effect. We should like to continue it a while longer, but the regular play season has opened, and we must keep pace with the period. For the present, after this issue, we shall give the space to scenes from the current plays.

## VETERAN OF THE STAGE

### Daniel Gilfether, Sixty Years Old, Has Acted for Forty Years

LONG BEACH, CAL. (*Special*).—Players of three companies at the Balboa Amusement Producing company will honor the sixtieth birthday of Major Gilfether by giving him a reception which will be enlivened by the dances of the day. The benedciary is the dean of the Balboa actors. He has been on the stage for forty years. He is Boston by birth, but some time ago he was lured to the Coast, and made it his home.

Major Gilfether began his stage career at the age of twenty in Frank Mayo's company, then playing "David Crockett." After several seasons with that organization he went to Sacramento and joined Joseph Proctor's stock company at the old Metropolitan. He was a success in the pioneer drama, "Jibbenainosay." In the seventies he was with Miss Annie Pixley, remaining for two seasons. He toured the country in Sol Smith Russell's company, which presented "Edgewood Folks," "A Poor Relation," and "Peaceful Valley." For three seasons he was in Daniel Frohman's "Prince and Pauper" company. He has played with Salvini, and was in Bartley Campbell's "My Partner." Then some New York producers starred him in "Othello"; and he was a success in that Shakespearean play, appearing later as "Cardinal Richelieu," "Virginius," and other classical leads. He has supported Robert Mantell and Wright Lorimer. Major Gilfether is a member of Elks Lodge No. 1 of New York City, and a charter member of the Actors' Order of Friendship, which was instituted by Edwin Forrest.

## The PUBLICITY MEN

Townsend Walsh is ahead of Grace George in "The Truth."

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Nat Royster is ahead of Fritzi Scheff in "Pretty Mrs. Smith."

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William Bartlett Reynolds will be ahead of Charles Frohman's triple alliance, William Gillette, Blanche Bates, and Marie Doro in "Diplomacy."

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Randolph Hartley has been engaged as advance representative for Mrs. Fiske in "Lady Betty Martingale." Frank Carlos Griffith will continue as company manager.

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DeWitt Newing is the editor of *The Tip*, an attractive and newsy little publication devoted to the activities of the Grayce Scott Stock company at Richmond, Va.

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Oliver Morosco has engaged Julian Johnson to do a limited amount of special publicity in connection with his production of "Pretty Mrs. Smith."

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Ben Atwell resumed his duties at the Hippodrome Monday. In his write-ups of "The Wars of the World" he will be far more fortunate than those correspondents of the European conflict, as the best lines of his copy will not come within the vision of merciless censors.

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Wallie Decker, ahead of "The Bird of Paradise," arranged the other day for Lenore Ulrich, leading woman of the company, to sell extras of the Grand Rapids *News* for the benefit of the Red Cross fund. The *News*, announcing the event the day before, printed Miss Ulrich's picture on the front page, with the crowned heads of Europe grouped about her.

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Colonel T. Allston Brown, whose knowledge of theatrical history is as wide as it is accurate, writes us from Philadelphia relative to the first press agent:

"*Editor* DRAMATIC MIRROR:

"A short time ago you stated that Jerome Eddy claimed to be the first press agent. The press agent was invented by Charles Gilfert, manager of the Old Bowery Theater, New York, shortly before his death in New York, July 30, 1829. He employed a man to 'write up' the merits of the theater. He would also prepare for the newspapers puffs of the actors in the company that he thought it his interest to boom. The Old Bowery was destroyed by fire May 26, 1828. Gilfert had the ground cleared in twenty-four hours after the fire was extinguished, and in the remarkably short time of ninety days a new house was erected and opened to the public Aug. 20, 1828. This date (1829) was years before our friend Eddy was born.

"Richard P. Jones was in the business with minstrel organizations and circuses. Campbell's Minstrels had a press agent in 1848. In introducing Jenny Lind to the American public, P. T. Barnum employed Charles G. Halpin, afterward known as the soldier-poet, 'Myles O'Reilley.' P. T. Barnum in his early days was the bill-writer, etc., for the New Bowery Theater. Charley Day was the press agent for Billy Arlington's Minstrels in 1860. He filled that position with Laura Keene.

"COLONEL T. ALLSTON BROWN."

## STAGE NOTES

Nazimova and her husband sailed from England Saturday, Sept. 12, for New York.

Owing to the success of the operetta, "Sari," in Boston, Henry W. Savage and Klaw and Erlanger have decided to extend the engagement at the Colonial Theater in that city. Other time has been canceled to permit the company to remain longer.

Arthur Row has been engaged by Klaw and Erlanger to play Lord Monkhurst in "Milestones." The company opened in Omaha Sept. 7. Last season Mr. Row appeared as Baron Seulberg and later during the illness of Edward Mackay as Duke Gastavus in "The Five Frankforters."

Bernard A. Reinold has been engaged for the part of Frederick Wagner in "To-day," which opened at the Bronx Opera House Labor Day, Sept. 7. Mr. Reinold has been appearing in vaudeville under the management of Joseph Hart in "Dinkelspiel's Christmas" and "How Hofmeister Did It."

Ralph Stuart has been engaged to play a leading part in Thompson Buchanan's big melodrama, "Life," now in rehearsal. The production, which will be made by William A. Brady, promises to be one of the biggest ever made here. The personnel will consist of more than 150 people. "Life" will open in New York some time in October.

G. R. Ainsworth has signed up as manager of the Plumb Opera House and Majestic Theater at Streator, Ill., having resigned as sales manager of the Pittsburgh branch of the George Kleine attractions. Mr. Ainsworth has had a wide show experience in all branches of the business, formerly being connected as manager of Stetson's "Uncle Tom's Cabin" company and other road attractions, as well as general agent and press representative of the Bostock-Ferari Shows last season. There is no doubt of his ability to make good in his new position.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are reported under "Dates Ahead." Letters addressed to players whose addresses are not known to the writer will be advertised in THE MIRROR'S letter-list or forwarded to their private address if on file in THE MIRROR office. No questions answered by mail.]

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H. M. L., New Haven, Conn.—Do not know Ramsey Wallace's plans. Do not know where John David Hublin is now playing. Watch THE MIRROR for announcements.

WILLIAM H. OSBORNE, North Truro, Mass.—*The Date Book*, J. H. Gerhardt, publisher, 1493 Broadway, New York, contains a list of all producing managers. The price of this book is 30 cents by mail.

"PAILLE," Rochester, N. Y.—Among the plays in which Felix Krembs has appeared are "The Wisdom of Tact," "A Dinner of Herbs," "A Privy Council," "Rues," "A Desperate Remedy," "War of the Souls," and "The Charm of Isabel." (2) Joan Sawyer's Persian Garden is located in the Winter Garden Building, Fiftieth Street and Broadway. (3) The White Studio, 1546 Broadway. (4) The address of the Star Company, publishers of the New York *American*, is William and Duane Streets.

A. L. G., Philadelphia.—The original cast of "The Five Frankforters" was as follows: Frau Gudula, Mathilde Cottrelly; Anselm, Edward Emery; Nathan, John Sainpolis; Solomon, Frank Losee; Carl, Frank Goldsmith; Jacob, Pedro de Cordoba; Rose, Lois Frances Clark; Lizzie, Evelyn Hill; Charlotte, Alma Belwin; Roel, Noel Leslie; Gustavus, Edward Mackay; Prince Christopher Maurice, Walter Kingsford; the Prince of Klausthal-Agorda, Henry Stephenson; Count Fehrenberg, Henry Mortimer; Baron Seulberg, David Todd; Herr Van Yssel, R. L. Walton; the Canon of Rouen, E. F. Herbert; Servant, Nicholas Joy; the Princess of Klausthal-Agorda, Suzanne Perry; Princess Evelyn, Eleanor Woodruff; Madame de St. Georges, Marjorie Dore.

## TAXING THE THEATERS

(*New York Sun, Sept. 10.*)

The effects of the Continental war have already been felt by the theaters in this city, perhaps not so much in the lack of patronage as in the extreme demand that everything must be of the most striking merit to attract patronage. A war tax on theaters is therefore a suggestion which seems grimly sardonic to the theater managers. They remember the automobilist who accidentally ran over a pedestrian; then, turning back to render what help was possible, heard the injured man pray to be carried up to the sidewalk as the chauffeur was coming back to cut off his other leg.

## OLD PROGRAMMES AND AUTOGRAPHS OF 1879

INDIANAPOLIS, IND., Sept. 8, 1914.

*Editor* DRAMATIC MIRROR:

SIR.—In your issue of Sept. 2 I notice articles referring to "old programmes of the eighties" and "photos of old players."

I am the owner of autographs and programmes, the collection of which began a year earlier—1879—when I was a school girl in Indianapolis, Ind., which city is still my home.

The autographs include the following celebrated and well-known actors and actresses, a number of whom are still appearing in public:

1879—Mary Anderson, Annie Pixley, Lotta, Denman Thompson, Julia Wilson, Kittie Blanchard, Cora Tanner.

1880—Maggie Mitchell, Venie Clancy, Alice Atherton, Pauline Hall, Marie Wainwright, Louis James, Eliza and Jennie Weathersby, W. J. Florence, Maude Granger, Minnie Palmer, Emma Abbott, Mollie Maeder Steele.

1881—Anna Louise Carey, Emily Soldene, Fay Templeton.

1882—Margaret Mather, Clara Morris, Georgia Tyler, Kate Claxton, Julia Stuart, Helena Modjeska.

1884—Hijou Heron (Mrs. Henry Miller), Lizzie Hudson Collier.

1885—Minnie Maddern (Mrs. Fiske), Fanny Davenport.

1890—Emil Fischer—Mrs. Frank Leslie.

1893—Lillian Russell.

1893—Della Fox.

1895—W. H. Kendall, Madge Kendall.

1896—Mrs. Annie Yeamans, Julia Arthur.

1900—Cecelia Loftus, Fanny Ward.

Among my programmes are:

1878—"Diplomacy," with Georgia Drew Barrymore, Maurice Barrymore, Fred Warde, John Drew, Herbert Ayling.

1879—"Joshua Whitcomb," with Denman Thompson, Julia Wilson, Eugene Jepson, Ignacio Martinetti.

1879—"Rice's Surprise Party," with Henry Dixey, Alice Atherton, Willie Edouin, Lina Merville, Marion Elmore, Louis Harrison, Pauline Hall.

1879—"Miss —," with Annie Pixley and J. B. McDonough.

1879—"Banker's Daughter," with Louis James, Mr. and Mrs. Charles Walcott, J. W. Collier, Lizzie Hudson Collier, Mrs. Farren.

1879—"Galley Slave," with Maude Granger, Rignor Majeroni, Frank Evans, Mr. and Mrs. M. Snyder.

1879—"Dakotas," with Mr. and Mrs. McKee Rankin, Cora Tanner, Isabel Waldron, Emma Marble, and W. E. Sheridan.

1879—Juvenile "Pinafore," with Arthur Dunn, Jennie Dunn (Mrs. Sara Kendall), Frankie Bishop, Daisy Murdock, Zoe Tuttle, and Grace Sweetnam.

Being a faithful patron of the drama and a weekly reader of THE MIRROR, I often review with interest the memories of the past with those of the present.

Respectfully,

GRACE L. DASHER.

1621 Broadway.

## CO-OPERATIVE CO. FORMED

**Will Be First to Include All Branches of Theatrical Production**

A co-operative theatrical organization, probably the first in this country to include all branches of theatricals, was formed yesterday by the Co-operative Producing Company. It aims to be a clearing house of dramatic, vaudeville, stock and moving picture productions to facilitate the work of both managers and playwrights. Besides making its own productions, the company will select, rehearse and produce plays for other managements.

Arrangements have been made with several prominent authors, play readers and stage directors in order to carry out the work of the various departments, one of which will be that for the reading and revision of manuscripts of unknown authors. Another department will supervise the formation and the running of stock companies.

A. G. Stern has been elected president and Bertram Harrison and Jessie Bonstelle directors of the company, with offices in the Knickerbocker Theater Building.

## MISS ANGLIN'S PLANS

**"Divine Friend," by Charles Phillips, and New Play by Ernest Denny to Be Produced**

Margaret Anglin will begin her season at the Broad Street Theater, Philadelphia, on Sept. 28, in Wilde's "Lady Windermere's Fan," which ran for nearly three months last season at the Hudson and Liberty theaters. Her Autumn tour will take her to the leading Eastern and Southern cities. Her New York season will begin shortly after New Year's, when she will present "The Divine Friend," by Charles Phillips, a San Francisco newspaper writer, and a new comedy by Ernest Denny, the English dramatist. She will give several special Shakespearean performances at matinees.

Next Spring Miss Anglin will appear in a revival of "Medea," by Euripides, in the Greek Theater of the University of California at Berkeley, Cal., after which she will make a three months' tour of Australia in a repertoire of plays.

## IN "MY LADY'S DRESS"

**Leon Quartermaine and Mary Boland Engaged for Leading Roles**

Leon Quartermaine, the well-known English leading man, has been engaged to play the principal male role in Edward Knoblauch's "My Lady's Dress," which Joseph Brooks is to produce early in October. Mary Boland, for several years leading woman for John Drew, will have the principal feminine role. Several members of the original English company will be seen here in the parts which they played abroad. Rehearsals will begin shortly under the direction of Frank Vernon, who arrived in this country recently.

## WAGENHALS TO PRODUCE

**Manager, Who Retired Temporarily, to Present New Play Soon**

Lincoln J. Wagenhals is making plans to enter the producing field, from which he retired two years ago. He has secured the rights to a new comedy of which he thinks so highly that he has determined to produce it. No date has as yet been set for the opening. Colin Kemper, his former partner, will not be associated with him in the venture.

## "ROASTBEEF, MEDIUM"

**Joseph Brooks Obtains Dramatic Rights to Edna Ferber's Book**

Joseph Brooks, while in Chicago to overlook the initial production of "Tipping the Winner," which he offered with Edith Taliaferro, Molly Pearson, and Margaret Green in the leading roles, completed arrangements with Edna Ferber for the dramatic rights of her book, "Roastbeef, Medium." The production will take place this season.

## SOCIALIST POET GOES ON STAGE

Mrs. Horatio G. Winslow, formerly Miss Rosalind Guggenheim, daughter of Leopold Guggenheim, of St. Louis, is about to take up the stage as a profession. She has been engaged by Selwyn and Company for the cast of "The Salamander," and will play under the name of Jane Burr.

Mrs. Winslow, who is the divorced wife of Jack Punch, a St. Louis manufacturer, came to New York about a year ago to take up poetry and sociology. Since then she has devoted herself to writing, principally for Socialist papers. Her contributions have frequently appeared in the *Masses*, a Socialistic publication, of which her husband is editor.

## "CORDELIA BLOSSOM" CLOSES

"Cordelia Blossom," by George Randolph Chester and Lillian Chester, and produced by Klaw and Erlanger at the Gaiety Theater on Aug. 31, closed its engagement last Saturday night after seventeen performances. Though the play was well received by the press, it did not attract sufficient patronage to warrant its continuance.

## BILLIE BURKE BEGINS SEASON

Under the management of Charles Frohman, Billie Burke began her new season at the Long Branch Theater, Long Branch, Friday, Sept. 11.

# NEW SEASON LAUNCHED

## Ten New Productions in August—Producers Exceedingly Active—Seven New Offerings This Week

Traditionally the theatrical season is said to begin with the opening of John Drew at the Empire. Regardless of this tradition, however, the New York producing managers have been amazingly active. In August ten new plays were presented, most of which have settled down for long engagements. The list includes "The Third Party," "Twin Beds," "On Trial," "The Girl from Utah," "The High Cost of Loving," "Under Cover," "Cordelia Blossom," "What Happened at 22," "Sylvia Runs Away," and "The Dancing Duchess." All of these productions are still on view with the exception of the last three.

Many new plays have already been presented this month, many others are in rehearsal, while the majority of those scheduled for the road have taken their departure. Since the first of the month the Hippodrome's new offering, "The Wars of the World;" "The Beautiful Adventure," at the Lyceum; "The Prodigal Husband," at the Empire; "The Story of the Rosary," at the Manhattan; "The Bludgeon," at Maxine Elliott's, and "It Pays to Advertise," at Cohan's, have started upon their careers. Last Wednesday the new Bartholomae musical comedy, "Miss Daisy," began her New York engagement at the Shubert, and "Innocent," an adaptation from the Hungarian by George Broadhurst, reopened the Eltinge. The Shuberts ushered in the Thirty-ninth Street Theater's new season with "The Modern Girl" last Thursday.

Monday, Sept. 14, "He Comes Up Smiling" came into town after a brief polishing road engagement, while "The Dragon's Claws" were put on exhibition at the New Amsterdam. The Century Opera season was also inaugurated on this same evening with "Romeo and Juliet." Sept. 15, Fritzi Scheff appeared at the Casino in "Pretty Mrs. Smith," a piece in which Kitty Gordon won favor on the Pacific Coast last year, and "The Elder Son" opened the Playhouse's new season. George M. Cohan's much awaited "Miracle Man" will have its New York premiere at the Astor on Sept. 21.

Other New York productions scheduled for September for which no dates have as yet been announced, include "Are You My Wife?" "The Debutante," "Wild Oats," "The Law of the Land," and "The Trap." In other cities activities are also reported, proving that New York is not an exception as a producing center in these war times. May Robson's new starring venture, "Martha-by-the-Day," was recently produced up-State. "Tipping the Winner" had its premiere in Toledo on Sept. 4. "What Is Love?" the new George Scarborough play, was put on in Stamford the same night. Chicago had the first performance of "One Girl in a Million," on Sept. 6. Toronto will soon see a premiere of "My Lady Luxury."

Many of the companies on the road have already thrown up temporary intrenchments. William T. Hodge in "The Road to Happiness;" Fannie Ward in "Madam President;" "High Jinks," "Along Come Ruth," and "Sari" have opened in Boston. "Joseph and His Brethren," "The Yellow Ticket," and Margaret Illington in "Within the Law" are in Chicago. Sam Bernard opened there in "The Belle of Bond Street" on Sept. 14, after a week at Pittsburgh. The "Peg o' My Heart" companies are all busy. Forbes-Robertson starts his farewell tour in Detroit on Sept. 28.

Such enterprise on the part of our amusement purveyors in the early months of the season augurs well for a profitable theatrical year. At any rate, it shows that they are going ahead with their plans regardless of the European war and its supposedly attendant depression in business activities.

## A PREMIER IN B. C.

**Vancouver, Sees a Play Never Played Before and Is Delighted**

VANCOUVER, B. C. (*Special*).—The premier production of "The Rented Earl," by Salisbury Field, was given at the Empress Theater in this city Aug. 31. Lawrance D'Orsay, supported by Del S. Lawrence and the Lawrence Players, is the star. The play is dramatised from the book of the same name. The character played by Mr. D'Orsay is the Earl of Carmondale. It was written to fit his mannerisms and tricks of speech.

The story of the play is uniquely original and the dialogue genuinely amusing. The idea of renting out a gentleman of rank and position at so many thousands per to a lady of wealth, to aid her in her efforts to break into society, the aforesaid nobleman being totally ignorant all the time of the scheme, is certainly funny enough in itself, and when the author has added to this a dozen more mix-ups and misunderstandings it can readily be seen what an amount of good, clean comedy is provided.

The company appearing in the play comprises Mr. Del Lawrence in the comedy role of Archibald J. Beamer, Miss Daisy D'Avra as Mrs. Sanderson-Burr, Miss Dorothy Kelton as Rosalie Carter, Miss Margaret Marriott as Mrs. Ainsworth, and Mrs. Lawrance D'Orsay (first appearance in Vancouver) as Maudie Randolph. Mr. Russell and Mr. Collins appeared respectively as Barry Randolph and Frederick Gatewood.

The piece was effectively staged. The entire production is by Lawrence and Sandusky. The audience was large, fashionable and most appreciative. The author, unfortunately, owing to a failure in connection at Montreal, did not arrive in time to see the production.

Rock and Fulton in "The Candy Shop" played three nights and two matinees, starting Sept. 6. Maude Leone will return to head the Lawrence company in "Peg o' My Heart," Sept. 9. Mr. D'Orsay started his tour through Canada Sept. 6.

The Avenue has been dark.

Orpheum atractions are being presented at the Imperial four nights a week.

Moving pictures, showing war manoeuvers, are drawing big houses at the Dominion.

"The Million Dollar Mystery" is proving more baffling than ever at the Rex.

MINNIE M. RUSSELL.

## RED CROSS FUND BENEFIT AT LYRIC

The Messrs. Shubert have donated the Lyric Theater for a special matinee performance to be given on Sept. 28 for the benefit of the Red Cross fund. A. E. Anson and Charlotte Granville will appear in a new play entitled "Strangers Within the Gates," by H. C. M. Harding.

## GRACE GEORGE TO OPEN SEASON OCT. 2

Grace George will begin her second season in Clyde Fitch's play, "The Truth," under the management of Winthrop Ames, at the Playhouse, Wilmington, Del., on Oct. 2. In her support will be Duncan McRae, Helen Reimer, Albert Braun, Juliet Fremont, Edward Martyn, and Frank Goldsmith.

## GOSSIP

Frank Vernon, the well-known English stage director, has arrived in New York to supervise Joseph Brooks's production of "My Lady's Dress."

Nannette Comstock has been added to the cast of "What Is Love," the new comedy by George Scarborough which is soon to be seen in New York.

Louis J. Baraban has been engaged by the Liebler Company as ballet master. He recently returned from Chicago, where he put on the ballets for "Joseph and His Brethren."

Ben Johnson has been engaged by Cohan and Harris for one of the important roles in "Wanted $22,000," the new play by A. E. Thomas and Clayton Hamilton, which they are to produce early in October.

George Alison opened Sept. 5 in Philadelphia, playing Scott in "Help Wanted." After four weeks in that city he plays an engagement in Brooklyn at the Majestic, where he is so well known. Mr. Alison's departure from stock will enable the theatergoing public all over the country to see this clever and capable artist.

F. J. Kelly, originally with the Irish Players and for several seasons with Sothern and Marlowe, has recently concluded an engagement as Malvolio and Jacques in a pastoral tour of "Twelfth Night" and "As You Like It," conducted by Clifford Devereux. Mr. Kelly is with "Potash and Perlmutter" for the coming season.

Mrs. Branch O'Brien (Helen Gurney) has been re-engaged by Klaw and Erlanger and Joseph Brooks for "The Poor Little Rich Girl" company, and will have the important part of Jane, the nurse, in Eleanor Gaites's remarkably successful work. The tour begins at Rochester, Sept. 21, and will extend to the Pacific Coast.

Miss Evelyn Watson has been engaged to play the title-role with "The Misleading Lady" road company. The dress rehearsal was given at Haverstraw, N. Y., Aug. 17. Miss Watson's interpretation of the fiery Helen Steel was of the highest order. Norman Wendell, who was formerly a big stock favorite in Brooklyn and Fall River, Mass., has also been engaged for "The Misleading Lady" company.

## TO PLAY IN "LIFE"

Walter Hampden and Ralph Stuart have been engaged by William A. Brady for Thompson Buchanan's new melodrama, "Life." Kathleen McDonald, Leonore Harris, and Mrs. Stuart Robson have also been signed. Miss McDonald will have a sympathetic role. Miss Harris will portray a "lady villain," and Mrs. Robson a clairvoyant. There are eighty-two speaking parts and nineteen scenes in the play.

## CAST MONTGOMERY-STONE PLAY

The cast for the new Montgomery and Stone musical play which will open Charles Dillingham's Globe Theater for the season will include, in addition to the two stars, Helen Falconer, Belle Story, Juliette Day, Zelma Rawlston, Marjory Bentley, Violet Zell, Douglas Stevenson, Charles Aldrich, R. E. Graham, Gene Revere, Edgar Lee Hay, George Phelps, and the Breen family. There will be a chorus of fifty.

## ON THE RIALTO

Charles Hopkins denies the report that the Punch and Judy Theater, which he is building and will manage, is a "silent venture of William Faversham's," which he has "planned as a New York house of his own." Mr. Hopkins will open the Punch and Judy Theater on Nov. 10, presenting "The Marriage of Columbine," by Harold Chapin.

Lou Tellegen, just returned from Europe, was the center of interest at the opening of Paul Armstrong's "The Bludgeon," at Maxine Elliott's Theater. Olga Petrova, for whom the play was originally written, according to rumors, was a member of another box party.

Wallace Ham, of the *Sun*, bears such a resemblance to Sidney Grant that he frequently takes curtain calls for him. As Grant is to be featured in the Casino's new production, "Pretty Mrs. Smith," Wally will have a glorious opportunity to acknowledge applause.

Though the theatrical business in London is at a standstill from a legitimate point of view, vaudeville managers are reaping a harvest, is the statement of Harry Corson Clarke. In a dispatch received Monday, Mr. Clarke writes: "All safe. Went to Paris to get our niece, Grace Earing, back to England. Went over to Ostend for a week-end and caught the tail end of the refugee crowd. Got back on last boat. Theatrical business here at standstill with the exception of vaudeville, which is proving to be the 'managers' harvest.' *Cut salaries and packed houses!!* Touring conditions are very bad. I'm trying to get a route to Key. Fifteen people are going, but it doesn't look any too good. Managers want their pound of flesh and then some. If I find it impossible I will pack up and get back to New York."

## BRADY ACTIVE

**First Division of His Attractions Now Under Way—"Too Many Cooks" Begins Tour**

"Too Many Cooks," which closed its long run in New York at the Thirty-ninth Street Theater on Saturday night, began its tour Sept. 7 in Montreal. The second Pacific Coast company has been playing in San Francisco for the past two weeks. The Eastern organization will have its first engagement in White Plains Sept. 28.

De Wolf Hopper and the Gilbert and Sullivan Opera company in the Casino revivals of the works of this author and composer began a San Francisco engagement Labor Day.

The company to be viewed in the Southern States in "The Things That Count" will start in Hartford Oct. 5. The Southern and far Western contingent is slated for its opening in Norfolk, Va., Sept. 21, heading toward New Orleans, the larger Texas cities, and west to California. The company that is to play Lawrence Stern's drama in the Middle West is to have its opening in Hackensack Sept. 24.

The season of Robert Mantell in Shakespeare's plays will open in Atlantic City Oct. 5. Mr. Brady's plans for this series have been altered somewhat, and he will not visit California during the current amusement term. Probably in future seasons Mr. Mantell will alternate annually between East and West instead of covering the entire country every year.

"The Whip" began its season Aug. 29 in St. Paul. This attraction is proceeding toward the cities of the Pacific seaboard over the northern route.

"Baby Mine" took up its regular annual journey Monday in St. Louis. Miss "Way Down East," which this year is old enough to vote, opens in Jersey City Sept. 28; "Bought and Paid For" resumes its travels Sept. 28 in Reading, Pa. "Little Women" is to start in Cleveland Oct. 5.

The opening of the regular season of the Playhouse Tuesday with "The Elder Son" has left Mr. Brady free to devote all his attention for the following month to preparing the production of "Life," the new Thompson Buchanan melodrama about New York. This is said to be the most elaborate stage undertaking of his career.

## DIPPEL SAILS FOR AMERICA

Andreas Dippel sailed for New York from Liverpool Sept. 17. Immediately upon his arrival here he will begin preparations for his season of opera comique at the Forty-fourth Street Theater and the Century Opera House.

## FRITZI SCHEFF OPENING POSTPONED

In order to make some changes in the play, the opening performance of Fritzi Scheff in "Pretty Mrs. Smith," announced for last Monday night at the Casino Theater, will take place Monday, Sept. 21.

# THE FIRST NIGHTER

## "Innocent" a Strong Romantic Play well Presented —"It Pays to Advertise," Best Farce Seen in a Long Time—John Drew's New Play—Other Openings

### "INNOCENT"

A Play in a Prologue, Four Acts and an Epilogue, by George Broadhurst. Founded on the Hungarian of Arpad Pasztor. As Originally Presented at the "Picsinnas" (The Wig Theater), Budapest, Hungary," on March 31, 1910. Stage Direction of Edward Elsner and Mr. Broadhurst. A. H. Woods, Producer. Eltinge Theater, Sept. 9.

CHARACTERS IN THE PROLOGUE:

Tan Lo ..... Allen Atwell
Sin Tschu ..... Harold De Becker
A Porter ..... George Seybolt
Bela Nemesetti ..... John Milltern
Horace Irving ..... Julian L'Estrange

The action of the prologue takes place in the corridor of a hotel in Mukden, Manchuria, during the year of 1912.

IN THE PLAY:

Horace Irving ..... Julian L'Estrange
Tan Lo ..... Allen Atwell
Bela Nemesetti ..... John Milltern
Peter McCormick ..... Hardee Kirkland
Innocent ..... Pauline Frederick
Istvan Regos ..... Louis Morrell
Soltan Andrassy ..... Kenneth Hunter
Oskar Von Guzzee ..... George Probert
Julieska ..... Claire Costa
Second Waiter ..... Burt Castle
First Waiter ..... Leo De Valery
His Excellency ..... Arthur Lewis

IN THE EPILOGUE:

Horace Irving ..... Julian L'Estrange

Act I.—A room in the house of Peter McCormick, Mukden, Manchuria. Morning. The action transpires two years previous to the prologue.

Act II.—A room in the house of Bela Nemsetti, Budapest. The time about a year later than Act I. Night.

Act III.—Same as Act II. Several months later. Morning.

Act IV.—A private dining-room in a restaurant in Nice. Some months later than Act III. Evening.

Whatever interest we feel in this play is due practically to the same influences operative in "Bella Donna." It deals with a bad woman, with this modification, that here badness is an inherited disease and hardly a conscious quality. When I draw "Bella Donna" into comparison, it is not to characterize the type of woman, but to indicate what operates on the interest in the story. As a portrait of a girl with a transmitted disease for evil, it is effective, with lights and shades evenly distributed, with a certain dramatic quality, but deficient in poetic charm and with a symbolism decidedly obvious. Yet as a story it moves you. You recognize the types. You see a strong man made the plaything of a girl, who breaks him like a reed. You pity the man, and you pity her. That is the thing in its favor.

In the prologue the man, Bela Nempetti, has himself assigned to a room in a hotel in Mukden and commits suicide, leaving his day journal to be read by his only friend, Horace Irving. The four acts following describe the events recorded in the diary. And this is the story:

Peter McCormick has gone to Mukden to live down a past of evil associations and dishonesty. He is a regenerated man, but approaching his end. With the fanaticism of a man who dreads the transmission of his evil propensities and desires to protect his child from them, he idolizes his motherless daughter Innocent, and has reared her in ignorance of the world. Before he dies he commits her to the guardianship of his best friend, Bela, who takes her to Budapest.

Bela's interest in the girl is wholly platonic. She is only his ward, and he indignantly resents the intimations of his friends that any but a paternal motive and duty to McCormick prompts his interest in her. Innocent looks upon the new world she has entered first with wonder, then with longing. She sees "Carmen" at the Opera; Irving flatters her beauty; a designing lady-killer, Baron Guggen, sets out to possess her. The girl's innocence is melting. The inherited evil from her father is asserting itself.

Alone with Bela, she tempts him. For a while he resists. At last he forgets all under the seduction of her lurings, and she becomes his mistress. He gambles to secure money to gratify her whims, and loses. He is penniless now, and though he prepares to marry her, Innocent listens to the whisperings of the lady-killer. He pays for a gown for her, and as the price she leaves Bela.

When next we see her it is in the company of a dignified elderly diplomat who has been attracted by her youth, her beauty. He has picked her up at random. They are about to sit down to an elaborate supper tete-a-tete, in a restaurant in Nice, when Bela forces his way in, ragged, wretched, haggard and desperate. Her elderly protector is a gentleman. He leaves them alone. The scene of the first interview since their parting is pathetic. Innocent is not all bad. She feels pity for the wreck she has made, but the prospects of sharing a life of denial, of possible poverty, make her hard. She cannot, will not, go with him. Her elderly protector enters in time to prevent Bela from shooting himself. His calm, judicial tone awakens the last spark of manhood in the poor devil's breast. He goes away. Before he leaves, Innocent's new protector has dropped his well-filled wallet into his coat pocket. It suffices to take Bela to Mukden, where he blows out his brains, the scene we witnessed in the prologue.

This is tragic material, but it is not sordid. What is lacking is some quality in Innocent, some big moment, to create a climax. It is now merely interesting. She is neither thoroughly bad nor is she good. She is a neutral type; but the part is sympathetically portrayed by Pauline Frederick. Her work is carefully considered and the coloring is well applied. She makes Innocent neither a Carmen nor a Marguerite, neither coarse nor over-fine. It is an excellent depiction, which invests the character with very human attributes. And it is a difficult role.

A superb performance is that of Mr. Milltern as Bela, a splendid companion picture to Miss Frederick's. He sounds all the depths of the character. His work is marked by fine artistic dignity, feeling, delicacy and continuous interest, and with his fine rangy voice he makes an unforgetable impression. Another part exceedingly well acted is that of McCormick, by Hardee Kirkland. Mr. Kirkland's rugged delineation is one of the features of the fine cast. It is played with a force that excludes nothing of finer feeling in the tender scenes with his idolised Innocent. Mr. Julian L'Estrange, too, shows up to good advantage as the friend of Bela, particularly by his splendid restraint in the one scene where, after giving Innocent a check to bribe her to leave Bela, she compromises him to his friend by denouncing him and misstating his motives. Another splendid bit of work is done by Arthur Lewis as Innocent's last protector.

### "MISS DAISY"

Play, with Music, in Three Acts by Philip Bartholomae. Score by Silvio Hein. Staged by J. C. Huffman. Produced by Philip Bartholomae at the Shubert Theater, Sept. 9.

Daisy Hollister ..... Florence Mackie
Elvira Walsh ..... Helen Lee
Maisie Dearborn ..... Gwenallyan Jocelyn
Vera Randolph ..... Elsie Hitz
Edna Barber ..... Molly Carpety
Dolly Sweet ..... Gladys Zell
Hortense, a butler ..... John E. Wheeler
Walter Hollister ..... Donald Macdonald
Frederic ..... Allen Kearns
Billy ..... John Berry
Joe ..... Charles Murray
John ..... Frank Parker
Elsie Swigset ..... Anna Wheaton
The Duke of Tormina ..... Joseph Lertora
Mrs. Swigset ..... Evelyn Carter Carrington
Anastasia ..... Alice Hegeman
Josie, a maid ..... Rae Bowdin
Sally Smith ..... Claiborne Foster
Mae Murray ..... "Pierrette"

Judging from the output of his pen it is apparent that Philip Bartholomae pays strict adherence to that old maxim, "youth will be served," when he feels the play-writing mood stealing over him. In all of his plays, from "Over Night," his first, and, perhaps, most popular, to his latest product, "Miss Daisy," youth has been the keynote. In his earlier works youth came off with flying colors, due largely to ingeniously contrived situations and to players of established ability. In "Miss Daisy," however, there is a superfluity of youth. Here it bubbles over and effervesces until it cloys. An uninteresting book and an inexperienced cast are in a great measure responsible for this impression. The need of players of greater substantiality is woefully apparent.

The production, save for its excellent mounting and its occasional traces of clever stage management, reminded one of the college-made brand of musical comedy. The same meaningless helter skelter, the same examples of forced humor, the same awkward situations were present. An attempt has been directed at novelty—a decidedly commendable if not unique ambition in musical comedy authors, noticeably where the players mount the stage from the orchestra pit and in a couple of song numbers in which shadow and silhouette effects are obtained.

The play will undoubtedly attain a certain vogue with the "younger set" which likes its musical comedies served up with speed and cheerfulness by a cast of good-looking young men and women who dance and sing agreeably.

The story opens with Daisy Hollister's return home from the charity ball. She dreams of the events of the evening, which, by a clever stage trick, take place on the stage the while she appears to be occupying her bed. Partly from a desire to study sociology and partly to make a conquest of the Duke of Tormina, whose attentions at the ball had captivated her, she becomes a servant in the household of the Swiggets, temporary entertainers of the duke. Of course, the duke falls in love with the pseudo servant girl, the daughter of the Swiggets accepts Daisy's brother, and all ends happily, thus preserving the traditions of musical comedy.

Silvio Hein is the composer of the score. His music, while markedly superior to the book, is agreeable without being distinctive. "Tea Leaves" and "Shadows" found most favor with the audience.

Alice Hegeman, remembered for her work in "The Pink Lady," was amusing in an eccentric comedy role. Donald MacDonald, though he worked too hard, scored as a young lover. His dancing was a feature of the evening. Anna Wheaton was entirely successful in a singing and dancing role. Florence Mackie was pleasing in the title-role. Rae Bowdin was successful as a comedy housemaid. Joseph Lertora played the role of the Duke with considerable grace and charm. Helen Lee, Gwenallyan Jocelyn, Elsie Hitz, Molly Chrysty, Gladys Zell, and Claiborne Foster created agreeable impressions in unimportant roles and as members of the chorus. All of them will bear watching, particularly Miss Foster.

### "THE STORY OF THE ROSARY"

A New Romantic Melodrama in Four Acts by Walter Howard. Produced by Comstock and Gest and Staged by the Playwright. Manhattan Opera House, Sept. 7.

Paul Romain ..... Alfred Paumier
Philip Romain ..... James Berry
Colonel Hildebrand ..... Ernest Leicester
Major Helsenbro ..... Arthur Walton
Major Ulric ..... Brecet C. Davis
Rittmeister-Captain Heimar ..... Norman Fitzgerald
Captain Gessler ..... Frank Jewitt
Captain Esterhazy ..... C. Melville-Hastings
Captain Lindorf ..... Leonard Spencer
Captain Othmar ..... Douglas Stephens
Captain Elan ..... Sydney Wilson
Lieutenant Peterlin ..... George Desmond
Lieutenant Hillstein ..... A. Hinton
Lieutenant Barons ..... Edward Sermour
Lieutenant Reinhardt ..... T. A. Chappell
Lieutenant Wellenberg ..... Ernest Blythe
Lieutenant Karnburg ..... Roy T. Lockwood
Trumpeter Swarts ..... Philip Russell
Trooper Smuts ..... Thomas Hinton
Karl Larose ..... Walter Howard
Prince Sabran ..... E. M. Martin
Winkelstein ..... Philip Gordon
Father Theodore ..... Chris Walker
Wilhelmina ..... Marjorie Day
The Mother Superior ..... Laura Hansen
Una Hillstein ..... Ethelfreda Tuttle
Venetia Sabran ..... Annie Baker

"The Rosary," sung by Miss Retta Gillis in Act I, Scene 1. Officers, Troopers, etc., of the Red Dragoons.

There is this to be said about a melodrama of "The Story of the Rosary" type: there is in it much matter for all feeling, as the late Lord Byron said of something he saw. "The Story of the Rosary," presented for the first time in this country Sept. 7 at the Manhattan Opera House, has nothing to do with the popular song, "The Rosary"; nor has it any connection with the climacteric bloody war now in progress on the Continent.

Nevertheless, British uniforms are on view from the start; drums sound the march, bombs explode, orderlies rush about, one rides in on a well-trained horse, commanding officers shout, and one almost smells powder as the sharp crack of stage musketry is heard in one wing of the stage. War, war, war, to a greater or less degree rings. But where the war is, in what country, or for what, the playwright doesn't mention.

Of course, the play is the vehicle for a love story; a rivalry between cousins, the hero and his kinsman and the beautiful heroine; and this heroine is in that class in "The Story of the Rosary." It is not, strictly, a play with a plot, for it is apparent early in the piece that the hero is going to come out all right, although just how is kept well concealed until almost the last minute. Interwoven with the war spirit is a scene of peace and piety, and both put the emotions of the audience in action. There is a priest, a church, an altar at which the hero marries on the eve of going to the front, a mother superior, and the priest's garden. Before it is too late, it must be added that there is a dummy baby in the play, and a rich old uncle, who gives the baby a (stage) check. The father of this baby is a lieutenant, who furnishes about all the comedy there is in the play.

In one scene there is a dinner given by the colonel of the regiment, to which the hero belonged and at this dinner about fifty officers in British red and black and gold appear. In this a duel with swords occurs between the hero and his rival. The hero turns up just as the officers are drinking a silent toast to his memory; for up to this time he is supposed to be dead, somewhere. He was missed after the roll call of an engagement, and as nothing more was seen of him it was taken that he was among the slain. The hero is victor in the duel.

Miss Annie Baker is the heroine in the part of Venetia Sabran. She acts it with credit. She is English, and so are all the people. The hero is Alfred Paumier as Paul Romain, and his rival, also his cousin, is James Berry. He is a stage secundrel, but he does the part so well that the audience liked him, and he divided the honors with the hero.

The playwright is a character in the cast, Walter Howard. He wrote most of the play in this country, long before the present war. He staged the production both in London and at the Manhattan; and he did it here in a manner that is praiseworthy. "The Story of the Rosary" was played at the Prince's Theater, London, for some time. Everybody familiar with the Manhattan Opera House knows its spacious capacity. Every seat and box was filled on the opening. In the first act "The Rosary" was sung by Miss Retta Gillis, and the orchestra followed the air during the evening. "The Story of the Rosary" is clean and carries a moral.

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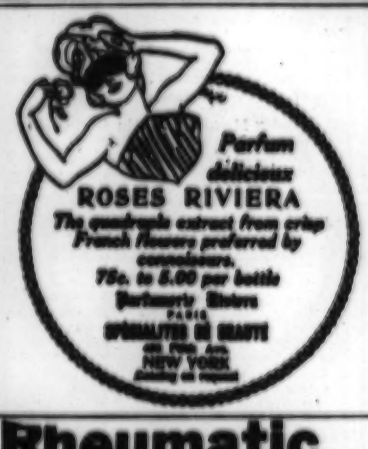


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## "THE PRODIGAL HUSBAND"

Comedy in Three Acts by Dario Niccodemi and Michael Morton. Produced by Charles Frohman at the Empire Theater, Sept. 7.

| | |
|---|---|
| Michel Giroux | John Drew |
| Charles Ravel | Ferdinand Gottschalk |
| M. Lagrange | Henry Oreckor |
| Lorton Brille | Clinton Preston |
| Justin | Walter Soperling |
| Godivesa | Harry Leighton |
| Jean-Marie | J. Homer Hunt |
| Footman | John Mettus |
| Madeline Giroux | Grace Carlyle |
| Simone (Act I) | Helen Hayes Brown |
| Simone (Act II and III) | Jessie Glendenning |
| Cleo De Valmont | Rose Winter |
| Madame Manet | Josephine Morse |
| Yvonne | May Galyer |

One can scarcely call "The Prodigal Husband" a typical John Drew play without inviting the charge of triteness. Nevertheless, it was apparent after the first ten minutes that the play had been expressly written with Mr. Drew in mind. As a typical John Drew play it pleased. It offered Mr. Drew many opportunities for his talents, and he rose to them in his accustomed finished manner, particularly in the comedy scenes. However, after his appearance in Barrie's "The Will" last year, a part in which he submerged his identity completely, one looked for a permanent turning over a new leaf. But upon the curtain's rise, it was very evident that Mr. Drew was to be simply Mr. Drew. Though he looked considerably too old for his part, he summoned his remarkable fund of resources—his keen sense of humor, his polish and poise, with the result that he made Michel Giroux an interesting and plausible figure at all times. But "The Prodigal Husband" is really not good enough for him.

Michel Giroux, cynical, irritable, is living the life of a rounder in Paris, in the hopes of forgetting his too lofty and too undemonstrative wife, from whom he is estranged. His chief associates are Charles Ravel, a bon vivant, whose motto is "love and let love," and Cleo de Valmont, a demimonde. After a bibulous night Giroux returns home, accompanied by his companion of the cups. There he learns that his faithful concierge is dead and that her twelve-year-old child, Simone, has been left friendless and homeless. At the suggestion of his valet he adopts her. Six years pass and the child has grown into a charming girl of eighteen, whose influence is emphatically felt in Michel's household. Though he still permits his gay friends of the boulevards access to his home, he has become more orderly, more stable through his affection for the girl. Scandal mongers, however, are directing their attacks upon Michel's mode of living, and to end suspicion once and for all, he plans flight for himself and his ward, promising marriage as soon as he is freed from his marital bonds. The innocence of Simone and her lack of understanding of her guardian's changed feelings lead her to upset his plans and to fly to the Brittany home of his estranged wife. There he pursues her only to have revealed to him her childish trust in him. He sees the folly of his own estrangement and a reconciliation follows.

The first and second acts at times reached moments of great charm and sentiment which were enhanced by the plausibility of the situations. The last act, however, gave the appearance of hasty construction. That the prodigal had to return home was obvious, and so we see a mad infatuation for a girl laid brusquely aside without a pull at the heartstrings of the parties concerned in order that a love which apparently had cooled might be rekindled.

Mr. Drew is well supplied with leading women. Helen Hayes Brown was seen as Simone at twelve. She played the part naturally and simply. Jessie Glendenning, who appeared as Simone at eighteen, contributed a splendid performance. Unaffected, sweet, and delightfully winsome, she gives great promise. Grace Carlyle made a dominating personality of the estranged wife. She played the lofty and superior wife so well that we really couldn't blame Michel for a desire to run away. The part of Charles Ravel, which Ferdinand Gottschalk portrayed, was a clever characterization. He was a splendid foil to Mr. Drew. The witty lines and amusing eccentricities which the authors furnished him were given their full value. Clinton Preston was effective as Lucien and Rose Winter scored as the Parisian ally of Emperor Satan.

## "IT PAYS TO ADVERTISE"

Farce in Three Acts by Roi Cooper Megrue and Walter Hackett. Staged by Sam Forrest. Produced by Cohan and Harris at the Geo. M. Cohan Theater, Sept. 8.

| | |
|---|---|
| Mary Grayson | Ruth Shepley |
| Johnson | George Schaeffer |
| Countess De Beaurien | Louise Drew |
| Rodney Martin | Grant Mitchell |
| Cyrus Martin | John W. Cope |
| Ambrose Peale | Will Deming |
| Marie | Cecile Bretone |
| William Smith | Harry Driscole |
| Donald McChesney | W. J. Brady |
| Miss Burke | Vivian Rogers |
| Ellery Clark | Kenneth Hill |
| Charles Brewster | Sydney Howard |

Act I.—At Cyrus Martin's. Act II.—At Rodney Martin's. Act III.—Same as Act I.

One of the cleverest farces of years. It is thoroughly sane; and it has more than a fugitive interest, because the motives for the hilarious action are clearly defined and understood. The company is doing good team work, too; and each member contributes an individual share to the undoubted success with which the piece was crowned on the opening night. While candor compelled me to find a number of flaws in Mr. Megrue's "Under Cover," I must say that his farce has consistency, body and purpose, and he and his collaborator, Mr. Hackett, are entitled to hearty congratulations.

A brief sketch of the plot: Rodney Martin is one of those useless rich men's sons of whom the woods are full. His father, a monopolistic soap manufacturer, turns him out of house and home on receiving the bland young man's declaration that he is going to marry Miss Grayson, his father's private stenographer. Besides Rodney, the irascible old soap magnate also turns Miss Grayson out. Now Rodney has to do something to earn a living or go to the wall. In his groping helplessness he reads a recipe for making cheap soap in a cook book, and resolves to go into soaps and drive his father out of business.

And at this fateful juncture of his fortunes he falls in with a rapid-fire theatrical press agent, Ambrose Peale, who is watching the expiring gasps of his theatrical company, and so fills Rodney's innocent mind with the statistics of advertising—guaranteed to be facts, not fiction—that the young soap man decides to hire Peale to advertise his ware. With whatever capital he can scrape together the two start to boom their new soap. They spend all their money in advertising, open a fine office and make a great "front."—Only they make no soap. By and by, however, after all kinds of vicissitudes the advertising begins to tell; and to fill some tentative offers they are forced to buy it of father.

Now, back of all this is the old soap magnate himself. His forcing Rodney out was all an understanding with Miss Grayson. He is tickled to death that the boy wants to marry her, and he and the girl have a perfect understanding. All he wants is to see Rodney make a man of himself and establish his own independence. He doesn't believe in advertising. But, when he discovers that orders are rushing in for soap at ten times the price he has been charging, he begins to show signs of distress, and before the play is over he is forced to pay half a million for the good-will and trademark of the new soap firm, and admit himself defeated by his own son.

Three of the male parts stand out prominently. That of the old soap maker, a role splendidly portrayed by Mr. Cope, with many characteristic touches; Rodney, most convincingly played by Mr. Mitchell, with an insidious display of drawling lassitude and bland innocence, and Peale, the advertising agent, given in a smart, breezy style by Mr. Deming, who rattles off statistics with the rapidity of a gatling gun. Two of the female roles are portrayed with conspicuous ability. That of the Comtesse de Beaurien by Louise Drew, and that of Miss Grayson by Ruth Shepley. Miss Drew scored the success of her young career. Three-fourths of the lines are spoken in fluent French, at which she showed herself an absolute adept. The Countess is merely an American adventuress, and there is an obvious inconsistency in her graceful Gallic and her slangy English. But the character is otherwise well drawn and perfectly played. Miss Shepley was charming, and more, in the part of the heroine. The remaining characters are played in keeping with the excellent standard of the principals.

## AT OTHER HOUSES

STANDARD—"Within the Law," with Catherine Tower in the role of Mary Turner.

GRAND OPERA HOUSE—"The Yellow Ticket."

BRONX OPERA HOUSE—"Peg o' My Heart," with Elsa Ryan.

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## "THE MONEYMAKERS" AT BUFFALO

Selwyn and Company produced Charles Klein's latest play, "The Moneymakers," at Buffalo Monday evening, Sept. 14. In the cast are Alexandra Carlisle, Emmet Corrigan, Dodson Mitchell, Eva Condon, Felix Krembs, Bertram Lytell, Calvin Thomas, Edward Donnelly, Robin Gayer, Wilton Taylor, Alfred Fisher, Joseph Adelman, Lionel Bevans, Walter Kingsford, Theodore Van Bits, and Prentiss Evans.

## MISS DORZIAT HERE

Gabrielle Dorziat, who is to be William Faversham's leading woman in "The Hawk," arrived on board the *France* Saturday, Sept. 12. This is her first trip to America. Miss Dorziat will play the role she originated in the Ambigu Theater, Paris.

## WILL BE REVIEWED NEXT WEEK

The reviews of "The Dragon's Claw," at the New Amsterdam, and of "A Modern Girl," at the Comedy, will appear in next week's MIRROR.

## "TYPHOON" COMPANY OPENS

The "Typhoon" company, with Norman Hackett in the lead, opened its new season at Grand Rapids, Aug. 31. In the cast, among others, are Maxwell Forrest, Edward Colebrook, and Edwin Forbes.

## "THE BLUDGEON" CLOSES

Paul Armstrong's "The Bludgeon" closed at Maxine Elliott's Theater Saturday night, Sept. 12, after eight performances.

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## WHERE IS HARRY BARLOW?

The following notice from Nashville, Ark., under date of Sept. 10, with a request for its publication in THE MIRROR, explains itself:

"Harry Barlow, a formerly well-known stock and repertoire actor, left Murfreesboro, Ark., Sept. 2, ostensibly to go to Little Rock, since when all trace of him has been lost, leaving his wife and three-year-old baby destitute.

"Any communication concerning him will be thankfully received by his wife.

"ELLIS BARLOW,
"Nashville, Ark.
"R. F. D. No. 3."

# NEWS OF STOCK PLAYS AND PLAYERS

## POLI STOCK IN BALTIMORE

### Enthusiastic House Turns Out to See "The Squaw Man"

BALTIMORE, Sept. 14 (*Special*).—The popularity of the Poli Players was strikingly illustrated last week when they produced Faversham's "The Squaw Man," the house being practically sold out at the majority of performances, which was all the more surprising in view of the many varied attractions offered by the Banner Centennial celebration. The splendid impression created by Edmund Elton, who succeeded William Desmond as leading man, during the first week of his appearance as Svengali in "Trilby," was agreeably strengthened by his altogether admirable performance as the Squaw Man, which marked his second appearance with this company. It would be difficult to call to mind two roles more widely variant, or two which offer greater possibilities for the display of an actor's versatility, and it proved extremely interesting as a study in contrasting characteristics. Mr. Elton seemed rather uneasy during the first act, but as the play progressed he took a firmer grip on the role and played with splendid discernment and no little power. His scenes with the child were beautifully done, being injected with a good deal of emotion, which was reflected by a plentiful use of handkerchiefs on the feminine portion of the audience. Mr. Elton will prove a valuable asset to the company. Mr. Rollin Holden, Forrest Orr, and A. S. Byron gave particularly good performances, especially Mr. Byron, who is fast approaching the position of a featured player with this organization. Miss Huff in the rather colorless role of Diana made the most of her limited opportunities. Miss Olive Skinner and Mr. Seabury in the Indian roles scored heavily. The staging was in good taste. This week "The Gamblers" is given its first production in this city in stock, and will doubtless prove a big success for the Poli company.

I. B. KAHN.

## FALL RIVER, MASS., STOCK

FALL RIVER, MASS. (*Special*).—The new Bijou Stock company presented week Sept. 7-12 "The Three of Us," with popular Hooper Atchley as Stephen Townley and Ernestine Morley as Rhy MacCheeney. Miss Morley has become a great favorite and shares with Mr. Atchley the honors. Marguerite Johnson, Maud Grafton, Edythe Ketchum, Earl Dwire, W. Olathe Miller, and Carroll Ashburn appeared to good advantage. The stage settings arranged by Charles Glocker were very attractive. Good performance to large attendance. "Sag Harbor," 14-19.

Lincoln Park Theater.—The James P. Lee Musical Comedy company closed at the Lincoln Park Theater Sept. 7, presenting "Mrs. Brown of Westport," for the first time on any stage.

Manager Charles L. Benson, of the Premier, has engaged John A. Daley, late of the Bijou Stock company, as resident manager, and all road attractions will appear here. The season opened Sept. 11 with "The Firefly," Sept. 14, Ben Piel's Musical Comedy Stock company of seventeen people opened for the Fall and Winter season with a change of bills twice a week. All companies booked for the Savoy by the Great Eastern Amusement Company have been transferred to the Premier. Coming, Cohen and Harris, "Nearly Married," and Sousa.

The Academy, Savoy, and Palace are doing a S. R. O. business.

Carolyn Elberts, late of the Malley-Denison company, has joined the Gotham Stock company as leading lady.

J. Fred Miller, late manager of the Savoy Theater, this city, has been appointed manager of the Newport, R. I., Opera House.

The Plaza, under new management, opened Sept. 5 to large attendance.

W. F. GEE.

## STOCK COMPANY AT OAK PARK, ILL.

The Warrington Theater at Oak Park (Chicago suburb) opened its season Sept. 12 with "Ready Money." Plays for the season will be selected from a list of very high-class offerings now available and will include "Officer 666," "Bought and Paid For," "Pine Feathers," "The Ghost Breaker," "Over Night," "Conspiracy," "The Village Postmaster" and others.

The acting company is almost entirely new, only one or two of last season's players being in the cast. Miss Grace Hayward will take a year's rest.

The Warrington has been closed since June and has undergone repairs and changes on the stage and in the main entrance. The prospects for the season are good. Mr. George M. Gatts will continue as manager.

(Mrs.) J. A. DUMSER.

## PAYTON'S LEE AVENUE, "ONE DAY"

With the complete Cecil Spooner production, the Corse Payton Stock company is presenting "One Day," a dramatic sequel to Elinor Glyn's "Three Weeks," at the Lee Avenue Theater, Brooklyn, Sept. 14. "One Day" is an intense love story. It has met with high commendation from critics. Miss Phyllis Gilmore, as Opal, the girl, and Claude Payton, as Paul, will head the company.

## PROVIDENCE, R. I., STOCK CLOSES

PROVIDENCE, R. I. (*Special*).—Twenty-one weeks of stock to good, substantial business is the Summer's record of the 14th Albee Stock company, which closed its season in Providence Saturday evening, Sept. 5. Such is the truly remarkable achievement of this company, which has been a profitable venture to its managers in a year when other stock companies throughout the country have closed with big financial losses after a few weeks' fight to keep the wolf from the door. Manager Lovenberg expresses himself as being thoroughly satisfied with the showing made by the company, because for five months it has played to business which would be considered "big" by other organizations.

The company opened April 13 with "The Conspiracy." Five plays were given their initial presentation in Providence: "The Rainbow," "The Ghost Breaker," "Your Humble Servant," "Sauce for the Goose," and "His Sheepskin." The latter was by a local newspaperman, Alfred H. Gurney, and had its first production here on any stage. "Mam'selle" was the final production of the season.

The farewell night was filled with the customary joys and sorrows of parting, the audience manifesting its evident appreciation of all that the actors had done to make the season such a pleasant one. Helen Reimer, who has been with the company since its inauguration fourteen years ago, received her usual ovation.

The Albee players will be widely scattered during the coming season. Sydney Shields has accepted an offer from William Elliot, and Berton Churchill joins Belasco's forces. Lynne Overman is engaged to appear in a new play under the Harris management. Genevieve Cliffe will be under the same direction in a new play by Porter Emerson Browne. Helen Reimer, who at one time was a member of the New Theater company, has signed with Winthrop Ames to appear with Grace George in "The Truth." James H. Doyle turns to photoplay producing, and William H. Turner is still undecided whether to yield to the lure of the screen or go into vaudeville in a playlet which has been constructed with him in mind.

Frank Brady will return to Brown University to complete his interrupted college course and become assistant to Professor Thomas Crosby, Jr., in the department of dramatic literature and public speaking. Ralph Remley will join a stock company in Pittsburgh, and Lyman Abbe has secured a position in a Canadian stock organization. Lora Rogers, before commencing her Winter's work, will rest at her father's ranch in Oklahoma. Winifred Burke has gone into stock in Chicago, and Leslie Austen will shortly be seen in Liebler and Company's production of "Joseph and His Brethren."

Once again the new Keith vaudeville theater for Providence has been postponed. Early last Spring Edward F. Albee, proprietor and manager of the Keith playhouse in the Rhode Island city announced that work would begin at once upon the construction of a new theater costing over a million dollars, to be devoted exclusively to vaudeville booked through the United Booking Offices. Now because of the depression prevailing generally throughout the business and theatrical world, Mr. Albee states that the work on the new house will be given over for a time.

EDWIN H. COLEMAN.

ALICE BAKER. *Schriever, Scranton, Pa.*

With the exception of one season with a road production, Alice Baker has known no experience save that of stock service. Starting with the company at Holyoke under the direction of Walter Woods, she played all lines of parts. Then followed stock in Scranton, Hoboken, Jersey City, Wilkes-Barre, with a return to Scranton under the Poli management, and last Fall Sydney Toler was fortunate in securing her for his second woman at Halifax, N. S., where Miss Baker's birth, breeding and talent gave great satisfaction. All outdoor sports are indulged in, and as a champion swimmer she is known at many of the beaches near Boston. A thorough student, a conscientious actress, a splendid dresser, give a manager a combination invincible in Alice Baker.

## BROOKLYN STOCK NOTES

The Gotham Players, who opened their season on Sept. 5 with "The Escape," Paul Armstrong's latest effort, played to an enthusiastic audience. The company is composed of entirely new players, and from the heavy advance sale it is evident that the Keith organization will enjoy a prosperous season. Carolyn Elberts won favor in the leading feminine role, while James Rennie made the best of the part of Dr. Von Eiden. The laurels of the evening, however, went to Wilmer Bentley, whose interpretation of Larry Joyce was a masterful piece of acting and far above the usual stock standard. Fayette Perry, Lee Harvey, Lavinia Shannon, J. Francis Kirk, Joseph Redmond, Florence Pinckney, William Amsdell, and R. E. Holland gave splendid support in their various assignments. The details of the production in general were carefully looked after by Director Kirk. The company as a whole is unquestionably the strongest stock aggregation ever presented at the Gotham.

Friends and admirers of Corse Payton congregated at the Lee Avenue Theater Sept. 7 to witness the inaugural performance of the Payton Players in "The Ghost Breaker." Claude Payton and Phyllis Gilmore were seen in the principal roles. The old favorites were given an enthusiastic reception by the patrons of the old Eastern District playhouse. P. S. Barrett, Rollo Lloyd, and Charlotte Wade Daniels were included in the cast.

Members of the Grand Opera House Stock company were seen in an elaborate revival of Dion Boucicault's charming Irish play, "The Colleen Bawn." The leading roles were played by Noel Travers and Irene Douglas, who were seen in Na Coppaleen and Elly O'Connor, respectively. Other important roles were essayed by George Carleton, Minnie Stanley, William Elliot, and Dan Gagnall. Edna Archer Crawford has been engaged as leading woman and made her debut at the Grand Monday night.

J. LEROY DAVE.

## STOCK IN NEWARK

The Forsberg Players entered their third week at the Orpheum Theater, Newark, N. J., Sept. 7-12, presenting "Broadway Jones," with Charles Dingle and Francis McHenry in leads. Others in the cast were Charles Schofield, Thomas Tracy, Stuart Beebe, Frederick Smith, Gerald Van Orden, John Leland, Edwin Forsberg, Helen Courtney, Isadorra Martin, and Caroline Lee. The company and play were well received by large audiences. "Family Cupboard," Sept. 14-20.

GEORGE S. APPLEGATE.

## STAMFORD, CONN., A LUCKY "DOG"

STAMFORD, CONN. (*Special*).—Despite the business depression here, due to the effects of conditions abroad, and the efforts of New York producers to make the town one of the famous "dogs," money spent for amusement is far in excess of what was expected. At the Stamford Theater fair attendance was recorded for "The Firefly," Sept. 7, and "Little Boy Blue," Sept. 8. Feature pictures drew well all the week. The Alhambra reports excellent business on feature pictures, and it will begin a season of vaudeville Sept. 14.

ROY H. WISDOM.

## CHESTER WALLACE'S WINTER STOCK

The Chester Wallace Players opened their regular Fall and Winter season of stock at the Majestic Theater, Ashtabula, Ohio, Labor Day, with "Ready Money," before two large and appreciative audiences. This company has already played twenty-two weeks of stock in Ashtabula. The company comprises Mr. Wallace, Mr. Harry E. Eldridge, Mr. Willard Robertson, Mr. G. B. Swarts, Mr. Neill Harrison, Mr. Walter Sherwood, Mr. Fred Reto, Mr. Harvey Leighton, Miss Luella Arnold, Miss Margaret Merriman, Miss Dorothy Sutton, Miss Betty DeNar, and Miss Ethel Estes.

## STOCK NOTES

Arthur Bell is playing a special engagement with the Poli Stock company at Hartford, Conn.

Himmelein Associate Players, featuring Bessie Dainty, opened an indefinite engagement at the Texas Grand, El Paso, Texas, with "Tess of the Storm Country," Sept. 13.

Minnie Stanley has returned to the cast at the Grand Opera House, Brooklyn, to the delight of the many friends made in the past two seasons in the stock company.

Lorna Elliott succeeds Gertrude Fowler as leading woman with the Poli Stock company at Scranton, Pa. She opened in "The Escape," Sept. 7.

Addison Pitt has returned as director to the Wilmer and Vincent Stock company, at the Orpheum Theater, Reading, Pa. "The Only Son" was the opening bill, to be followed by "Officer 666." "Old Heidelberg" will be seen the third week.

Malcolm Blevins, after closing his Western Stock company, hurried to St. Louis, where he was operated upon and will be compelled to remain in the St. John's Hospital, Euclid and Forest Park Boulevard, for several weeks.

Lelah Hallack, the popular young stock leading woman, who recently headed her own companies at Allentown, Reading, and Atlantic City, is convalescing at the Stern private hospital, Seventy-seventh Street and West End Avenue, New York city. She recently underwent a serious operation for appendicitis, but is recovering rapidly.

Lenore Phelps, ingenue with the Davis Stock company, Pittsburgh, received a hearty ovation and many flowers on the closing night at the Grand Theater, Sept. 5. She has signed a contract to open Oct. 19 at the Metropolitan Theater, Cleveland, O.

The Mozart Players, the permanent stock organization at the Mozart Theater, Elmira, N. Y., opened Sept. 7 in "Hawthorne of the U. S. A." to capacity houses. In the company are Lois Howell, G. Swayne Gordon, Harry E. McKee, Agnes Barrington, Peggy Cameron, Alice Parks Warren, G. Davison Clarke, John McGrath, David Rogers, Henry Carleton, P. J. Foy, George Banta, Jr., and Henry Williman. Improvements in the Mozart make it one of the handsomest houses in the city.

## GOSSIP

Ilka Marie Diehl will this season play the lead in the No. 1 company of "The Winning of Barbara Worth."

Vivienne Whittaker is the latest addition to the cast of "Evidence," the drama which is soon to be presented in New York by an anonymous management.

The Ned Hartigan Club, composed of friends and admirers of the late Edward Hartigan, held their first annual clambake and vaudeville at Wardell's Port-au-Pec, Pleasure Bay, N. J., Sunday, Sept. 13.

## BIRTHS

George Albert Gebhardt was born to Mr. and Mrs. Albert Gebhardt (Bonnie Hay), Aug. 13, 1914, at the home of his parents in New York. Mother and son are doing well.

Edgar Bertain Delamater, a son, was born to Mr. and Mrs. A. G. Delamater Aug. 29, at the home of his parents, Great Neck, L. I. Mother and son reported doing well.

Mr. and Mrs. Leslie Adams (Gwendoline Williams) are receiving congratulations upon the birth of a nine-pound boy at Monterey, Cal., on Aug. 27. This is the second son to bless this union, their first boy, Charles L., Jr., being now two years old. Mr. and Mrs. Adams are spending the summer at their cottage in Carmel-by-the-Sea, and will be pleased to hear from their many friends.

## MARRIED

Alice Damrosch, daughter of Mr. and Mrs. Walter Damrosch, was married Saturday afternoon, Sept. 5, to Hall Pleasants Pennington, of Baltimore.

Ruth Comfort Mitchell, the playwright, is to be married to William Sanborn Young, of Chicago, in the early Autumn. The young couple will spend the Winter in New York. Miss Mitchell has just had a play accepted by Richard Bennett.

Jeanette Isabell Cole, of a "Mutt and Jeff" company, and Harry Thompson, an insurance accountant, were married in San Francisco Aug. 27, and are now honeymooning in San Diego. Mr. Thompson first met Miss Cole through his daughter, who is playing with the Charley Reilly company in San Francisco. The first Mrs. Thompson, divorced, lives in Oakland, Cal.

Frances Fields, eldest daughter of Lew Fields, was married Aug. 24, at Delmonico's, to Charles Lionel Marcus, son of Mr. and Mrs. Joseph Marcus, of this city. The ceremony was performed by Rev. Dr. Steeman, of Bethel Temple. Afterward a banquet was served, and dancing continued until a late hour. Miss Fields is twenty-two, and made her society debut some time ago. Mr. Marcus is vice-president of the Bank of the United States, of which his father is president. He is a graduate of Columbia, and a member of the New York bar.

The Rev. Harold Baxter Liebler, rector of St. Matthias's Episcopal Church in Waukesha, Wis., and Miss Frances Louise Marks, daughter of Mr. and Mrs. George Edwin Marks, of Riverside, Conn., were married at St. Paul's Church, at Riverside, on Sept. 10. As the bridegroom's church is in the diocese of Milwaukee, the Rev. Bishop Webb, of Milwaukee, came on specially to perform the marriage ceremony. Miss Grace Marks, sister of the bride, was maid of honor, and Mr. Frederick Barnes best man. The wedding was of particular interest to New Yorkers, because the bridegroom is the second son of Mr. and Mrs. Theodore August Liebler, of this city. His father and his brother, Mr. Theodore A. Liebler, Jr., are executive members of the Liebler company.

## DEATHS

WILLIAM BARTON TARR died Aug. 24, at the age of eighty-seven.

OTTO BECKER, an actor, took carbolic acid and lay down in four feet of water at Lake Avoca, Mont., Aug. 29, and drowned. He had been looking for work. A sister lives in New York city.

MRS. CATHERINE MCCOY GULICK, divorced wife of the late R. M. Gulick, founder and until his death manager of the Lyceum Theater, Pittsburgh, died at her home in Atlantic City, N. J., Aug. 31.

THOMAS J. MCWATTERS, an old theatrical and newspaper man, died Aug. 29 at his home at Middletown, N. Y. He was employed on the New York Tribune many years ago, and was later secretary to William Winter.

MRS. PHILLIPS, mother of D. G. Phillips, manager of the Grand Opera House, Macon, Ga., died recently in Atlanta. She spent a part of her time every year with her son. She was well known in the South. Mr. Phillips is one of the many popular theatrical managers in Georgia.

ANTONIO ROIG, an old-time theatrical manager, who for the past ten years had lived at the Actors' Fund Home on Staten Island, died Aug. 28. Mr. Roig was born in Barcelona, Spain, and began his career in Mobile, Ala., in 1865. His last position was that of manager of David Bidwell's Theater, New Orleans. He was seventy-nine years old.

SAMUEL W. COMBS, for many years prominent in the theatrical world, died on Sept. 3 at his home in Belmar, N. J., of cancer. For a number of years Mr. Combs was manager for Joseph Gaites and had charge of many of his productions. Later he was manager for Eva Tanguay, and last year he managed the Gilbert and Sullivan Opera company. He is survived by his widow.

EMIL FISCHER, the noted German opera singer, died of stomach trouble in Hamburg, Germany, on Aug. 11. He was one of the first German singers who appeared at the Metropolitan Opera House after the installation of Wagnerian opera there in the eighties. He is best remembered in the role of Hans Sachs in "Die Meistersinger." His voice was a bass of great power and dramatic quality.

MRS. CHARLES E. ELDRIDGE, professionally known as Addie J. Dunant, died Aug. 26, at her home in Brooklyn, and was cremated at Fresh Pond Aug. 29, 1914. She will be remembered as Aunt Polly in "David Harum," and was with Lewis Morrison playing Dame Martha in "Faust" for a number of seasons. Her last engagement was Mrs. Wiggleford in "The Girl from Rector's."

MRS. W. A. MACK, known professionally as Blanche Sherwood, died on Tuesday, Sept. 1. She was a sister of Grace Sherwood. She played in many notable productions during her career, appearing as Leonie in "Du Barry," Miss Olive in "The Night of the Fourth," Tom Tom in "Little Red Riding Hood," Iona Rood in "A Million Dollars," Caquita in "The Princess Nicotine," and Beatrice Ballast in "The Midnight Sons."

RUTH DE SHON died of cancer at St. Vincent's Hospital, Tuesday, Aug. 31. She was a well-known singer and dancer, and with her former husband, Frederic Clarton, played the leading vaudeville theaters of the country. She appeared in "Mother Goose," "The Billionaire," "Buster Brown," and other leading Broadway successes. She was divorced in 1908, and 1910 married Clarance Marks, the basso. A sister, Mrs. Professor Willis Bourhton, of Brooklyn, survives her.

COLONEL WILLIS WOOD, builder of the Willis Wood Theater, Kansas City, died in that city the last week in August. He was sixty-eight years old. Colonel Wood was a wealthy citizen of St. Joseph, Mo., before he went to Kansas City. For many years his theater was the finest west of Chicago, and some of the principal stars of the country appeared on its stage.

PERCIVAL JORDAN, for many years private secretary to David Belasco, died late Wednesday night at his home, No. 3 Arden Street, New York city, of uremic poisoning. Mr. Jordan was at his desk at the Belasco offices up until ten days ago, when he complained of feeling ill. He had remained at home since then, but had every expectation of being out again shortly. On Monday complications developed, and he grew rapidly worse, the end coming last night. Besides his wife and 18-year-old daughter, Mr. Jordan's loss will be keenly felt by Mr. Belasco by reason of their close friendship and the exacting nature of the duties he was called upon to perform.

JAMES T. WOODS, for the past thirty-five years advertising agent of various local theaters and known the country over to advance agents and circus men as "Genial Jim," died in Rochester, N. Y., suddenly Sept. 1. He was fifty-two years old. His long expressed wish to "go quickly" when the time came was realized. At 9 o'clock in the morning he suffered two severe attacks of hemmorhage. At 3 o'clock the same afternoon he was busy chasing a crowd of boys from the stage entrance of the Lyceum Theater. At 9 o'clock the same night he was dead.

## K. & E.'S PLANS EXTENSIVE

### Announcements Include Several Dramatic and Musical Productions

Many productions, both dramatic and musical, are included in Klaw and Erlanger's plans for the present season. One of the most important productions will be "Papa's Boy," a musical comedy adapted from the French farce, "Le Fille Surnaturel," by Harry B. Smith, with music by Ivan Caryll. Rehearsals are now in progress and the New York premiere will take place next month.

A. E. Thomas is making a dramatization of Earl Derr Biggers's novel, "Love Insurance." Mr. Biggers wrote the book, "Seven Keys to Baldpate." Mr. Thomas has also adapted for this firm Pierre Frondale's "Montmartre," which will be produced under the name of "Marie Claire." "Miss Rabbit Foot," an operetta by Emmerich Kalman, composer of "Sari," will be another of the firm's productions.

Hall Caine is finishing the dramatization of his novel, "The Woman Thou Gavest Me," which will be produced after the New Year. The firm will also produce Ada Sterling's version of Eugene Brieux's "La Robe Rouge," which will be known as "The Judge's Robe," with Bertha Kalich in the leading role. The play deals with the French courts.

Henry Miller, in conjunction with Klaw and Erlanger, will present Ruth Chatterton in "Daddy Long Legs" here next month. The play has just completed a six months' run in Chicago. The same producers are interested in the tour of Chauncey Olcott in "The Heart of Paddy Whack."

A musical spectacle by Glen Macdonough and Raymond Hubbell, and new plays in which Elsie Ferguson and Robert Hilliard will appear, will be produced. Among the plays on tour will be "Ben-Hur," "The Little Cafe," "Oh, Oh, Delphine," "The Poor Little Rich Girl," in association with Joseph Brooks, and "Kismet," in association with Harrison Grey Fiske.

## AUTHOR GETS INJUNCTION

Judge Lacombe, in the Federal District Court, Sept. 9, in an action brought by Louis E. Miller as author of a play named "Der Moaser" ("The Informer"), copyrighted on Jan. 17 last, granted an order restraining Jacob P. Adler from performing the play during the pendency of an action for breach of lease. The play was produced first at the Dewey Theater in March, and the plaintiff asserted that it proved to be "the greatest and most sensational success in the history of the Jewish stage." The play, it is alleged, is now running in the People's Theater.

## BROOKLYN ATTRACTIONS

The Majestic Theater opened its regular attraction season with a return of "Within the Law" Sept. 7-12. This, however, was preceded with two weeks of the Rainey Hunt Pictures, which drew to splendid business. Catherine Tower, who appeared as Mary Turner and who is exceptionally popular in Brooklyn, having formerly been affiliated with a local stock company, received an enthusiastic reception.

"The Rule of Three" was selected as the opening bill at the New Montauk Theater. It is unfortunate for the management of the local playhouse that this offering should have been forced upon them as an opener. While Miss Katherine Grer's work and the majority of her support was good, a cold damper was placed over the success of this production by the atrocious interpretation of one character—that of Phineas Dallard.

"Cabiria," the remarkable moving picture spectacle, will conclude its two weeks' run at the De Kalb Theater Sept. 13, to make ready for the regular attraction season. "The Stronger Magnet," a new play, will make its first appearance in the Greater City Sept. 14.

J. LEROY DAVIS.


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## ACTORS' EQUITY ASSO'N

**With Co-operation of Association, Members Can Secure Good Contracts—New Members**

At the last meeting of the Council, held in the association's rooms, suite 608, Longacre Building, on Sept. 8, the following members were present: Mr. Francis Wilson, presiding; Messrs. Charles D. Coburn, John Cope, Edward Ellis, Frank Gilmore, Howard Kyle, Grant Mitchell, Richard A. Purdy, Grant Stewart, John Wesley, Thomas Wise, and Paul Turner.

New members elected:

| | |
|---|---|
| Ashford, Harry J. | McNabb, Justin |
| Ashley, Charles | McOwen, Bernard J. |
| Barclay, Nan | Miller, Florence D. |
| Brickert, Carl | Moran, Neil |
| Burr, Morris | Oaker, Jane |
| Coburn, Gladys | Ozer, Mignon |
| Corbett, William | Peck, Frank S. |
| Farrington, Betty | Sylvester, Louise |
| Galloway, James T. | Townsend, Claire |
| Hall, Mary | Trench, Harriet |
| Hilsins, David | Von Boekman, Walter |
| Hutchinson, J. K. | Weaver, Cyphers |
| Lowe, Carrie | Webber, Frederick |
| McComas, Carroll | Wells, Loretta |

It is encouraging to note the fine attendance at the meeting and the unflagging interest of the Councilmen, at the end of the Summer.

Our attorneys report the satisfactory settlement of two claims during the past week. One was against a railroad company and the other against a large motion film corporation. Each case was considered hopeless when brought to us.

So long as actors will sign bad contracts, just so long will they suffer oppression. It is against all common sense to subscribe to an agreement to rehearse six weeks or more for a season of two or three days. Nor should anybody accept an engagement without knowing for whom he is to give his services. He should know positively who is to decide "at rehearsal" whether he is well chosen for his part and how much time is to be taken in coming to the decision. The association's contract provides *one week* as the period of probationary rehearsing.

We stand ready and willing to aid in securing every member his minimum rights, but this cannot be easily done if he goes on signing them away. "God helps those who help themselves."

Think of a contract so preposterously one-sided that the firm who offers it is ashamed to return a signed copy to the actor after getting his signature for themselves. This conclusion as to *shame* is charitable in view of the complaints we have received.

We do not disclose the name of the manager mentioned in the following anonymous letter which was relished by the Council:

*Mr. Secretary.* Sept. 7, 1914.

DEAR SIR.—In the Sunday Times Mr. Manager explains he is producing an English play, and must therefore engage a company of English actors to represent the several characters of the comedy. If this explanation is accepted as an art necessity, then, hereafter, when a manager presents a "School for Scandal," he must send to England for a company; when "Hamlet" is presented, he must engage his company in Denmark; when he plays "Macbeth" he must engage a company in Scotland; when he plays Sardou's comedies, he must engage a company of French men and women. Had Mr. Manager forgotten that a very clever American actress recently played "Divorcons," a French comedy, very successfully.

I am a German, but I can't help it.

FRITZ of EAST SIDE.

From now on the Council will resume its practise of meeting every Monday afternoon.

By order of the Council.

BRUCE MCRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

## "LAW OF LAND" TO OPEN SEPT. 28

The Forty-eighth Street Theater will be opened for the season on Monday, Sept. 28, when William A. Brady will produce George Broadhurst's new melodrama, "The Law of the Land." The cast includes Julia Dean, George Fawcett, Milton Sills, Charles Lane, George Graham, and Walter Craven.

## CATHOLIC ACTORS' GUILD OF AMERICA

The Catholic Actors' Guild of America, which was formally inaugurated at the Hotel Astor on March 31, 1914, is planning an active year. In order to invite the co-operation of others interested in the aims of the society, membership in the Guild has been opened to all Catholics.

The objects of the Guild, as outlined in the constitution, are "to promote the best interests of the stage and Church, by bringing members of the profession together on spiritual and religious lines; by social intercourse of the clergy, laity, and the profession on more liberal lines; by discussing of ways and means in behalf of the popular drama, and by securing of such legislation as may be necessary to root out abuses, to prevent their growth, and to establish right methods."

All applications for membership may be addressed to William E. Cotter, Secretary, 505 Fifth Avenue, New York City. In addition to Mr. Cotter, the elected officers are Emmett Corrigan, president; Jere Cohan, first vice-president; James B. Sullivan, second vice-president; Fritz Williams, treasurer.

## DENVER DRAMA LEAGUE PLAY CONTEST

DENVER (*Special*).—The one-act play contest started by the Denver Center of the Drama League of America has just been concluded and the $50 prize awarded. Thirty plays were submitted. The committee in charge of the contest were, Dr. Granville F. Sturgis, himself an authority upon play technique and newer methods of presentation; O. D. Woodward, the manager of the Denham Stock theater in Denver; Miss Frances Wayne, special article writer with the Denver *Post*; James B. Grant, attorney, and Mrs. Anna Reynolds Morse, a local writer of short stories.

The play receiving the prize is entitled "When God Forgot," and was written by Mr. Arkady Riesakoff, a young Russian.

Three other plays came in for commendation. "The Bells of San Juan," by a Mr. Wilbur W. Wiswall; "The Bompard Case," by Mr. Alvin P. Hall; the third play was a sketch suitable for vaudeville, entitled "Pierre's Masterpiece," by Mr. Robert F. McGowan, inspector of theaters for the Denver Fire Department.

GRANVILLE FORBES STURGIS.

## BOUND FOR HONOLULU

SAN FRANCISCO (*Special*).—Jack Magee and his Musical Comedy company left San Francisco Sept. 9 on the *Matsonia* for Honolulu, where they open an indefinite engagement at the Bijou Theater in that city Sept. 17.

Mr. Magee secured the Coast for talent and picked Clarence Lydston, Dorothy Raymond, Maxie Mitchell, Frank Vack, Lylian Mason, Frances Kerry, Cliff Stuart, Queenie Vack, Dick Sampsell, E. W. Congdon, and a chorus of ten beauties, most of them coming from the Gaiety Theater ranks.

The above cast, coupled with special scenery and the finest wardrobe ever taken to the Hawaiian Islands, together with a fine list of musical comedies, surely spells success for Jack Magee and his merry associates.

## FIRST THEATER IN CEYLON

Although Ceylon is nearly as large as Ireland and has a population of 4,000,000, its principal city, Colombo, has never had a theater, the only amusement place in a city of over 150,000 being the public hall, corresponding to the town hall of an American municipality, or such tents as were erected by itinerant shows.

A site in the business district of Colombo has been leased, however, and construction of a modern theater building is to be commenced at once.

It is to be of steel, brick and reinforced concrete, with orchestra, dress circle and gallery, seating 1,000, and will cost, when completed, about $40,000.—*Popular Mechanics.*

## NEW STOCK IN PHILADELPHIA

The American Theater is a new house in Philadelphia; it has a new producing stock company. William W. Miller is the manager. The opening piece on Labor Day was "Tess of the Storm Country," dramatized from the book of that name.


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## PHILADELPHIA

### Chilled Nights Offset by Warm Receptions to Popular Players

PHILADELPHIA, Sept. 15 (*Special*). — Cold weather came just in time to help the opening of the theaters, and the presence of many well known in the New York theatrical field for the various openings made the inaugural of the local season for 1914-15 an auspicious occasion.

Saturday night that well-known young actor, Douglas Fairbanks, under the management of Al. H. Woods, presented a light Summer farce in "He Comes Up Smiling," as the show is to be taken into New York at once, Mr. Woods and many of his associates were present, and the audience opening night made up in enthusiasm what it lacked in numbers. Fairbanks played with his usual self-assurance and pleasing manner, and was supported by an excellent company. Patricia Collings, who was in the cast of the New Henrietta last year, is also supporting Fairbanks, and her acting is worthy of special mention.

This week at the Broad John Mason is trying out the new melodrama by Owen Davis, "Drugged."

Of the Shubert theaters only one show was seen this week, "Help Wanted," at the Adelphi. The Lyric failed to open as per schedule, and Manager Blumberg does not know just when his other playhouse will be ready to receive the public. Opening night of "Help Wanted" found one of the leading members of the cast ill, and the stage-manager, M. S. Coldaine, on twelve hours' notice assumed the role. His familiarity with the part was so thorough that only those in the audience who knew of the illness of the regular member of the cast, noticed any substitution.

"The Follies" at the Forrest was very well received, and added zest was given the local engagement by the marriage of one of the stars, a Philadelphian, Ed. Wynne, to Miss Hilda Keenan, the daughter of Frank Keenan, the well-known actor.

Although "Adele" is a musical and entertaining light opera, opening business at the Garrick was not particularly encouraging, but the advance sale the second week has been very good.

Keith's bill is a big hit; it contains so many stars. Alice Nis and Bert French in the "Dance of the Temptress" were easily the headliners, but Hyperion, the ventriloquist, after an absence from Philadelphia of three years, came back with a big burrah, and the Alexander Kids also created a sensation. Unfortunately at the Wednesday matinee Alice Nis sprained her ankle, which compelled the substitution in her part, of another act, that of Cecil Lean, the musical comedy star assisted by a select company. This is the second accident at this theater within the past week. Last Saturday a member of an acrobatic team fell and was slightly injured, necessitating the act being curtailed.

At the movies "Cabiria" was the biggest hit of the week at the Chestnut Street Opera House, where it has been booked for three weeks. The Orpheum players, it has been announced by the Keith management, have been disbanded, and will not appear at the Chestnut Street Opera House the coming season. What attractions will be presented at the Chestnut Street this Winter has not yet been definitely decided.

Among the visitors from New York here during the week was Miss Jane Cowl who, carefully chaperoned, was accorded quite an informal reception at the Broad last Saturday night, she being in town to witness "He Comes Up Smiling." Philadelphians did not have an opportunity to see Miss Cowl in her great success, "Within the Law," last year as Helen Ware plays the part she created when this play was presented to local audiences.

J. SOLIS-COHEN, Jr.

## WASHINGTON

### Successful Premiere of "The Dragon's Claw" at the National Capital

WASHINGTON, D. C., Sept. 14 (*Special*).—The regular Fall and Winter season at the New National Theater was inaugurated Sept. 9 with the first production on any stage of "The Dragon's Claw," the Austin Stone three-act drama produced by Klaw and Erlanger in association with Henry Miller, who has the direction and personal supervision of the play. A large and distinguished audience witnessed the opening, and were so thoroughly enthusiastic over the very strong performance and elaborated perfect production that the company was repeatedly called at the finish of the acts and the author, Mr. Stone, and Mr. Miller reluctant to appear, were forced to the front to voice their thanks. It is strongly predicted that "The Dragon's Claw" is going to remain at the New Amsterdam, New York, where it goes from here, which gives THE MIRROR an opportunity to review it at length. It was a solid hit here, with a talented company of over a hundred in the interpretation with a noteworthy strange, strong and perfect in elaboration of scenic display, properties, and electrical effects. A big play by a big company in the round.

"The Dragon's Claw" is reviewed by THE MIRROR'S First Nighter.—ED. MIRROR.

John Bunny in "Bunny in Funnyland" is the current week's opening to a crowded house.

The present week's offering at Poli's of "The Rose of the Rancho" introduces a new leading lady in the person of Jane Morgan, who wins her audience at once in the role of Juanita. Isetta Jewell's last Saturday night's farewell for a three months' vacation, brought out a host of personal friends and admirers that extended the popular leading favorite many pleasing hours, the utterment of which was the presentation of a rich and handsome silver and cut glass flower vase inscribed as follows: Isetta Jewell, from her Fellow Players, Washington, D. C., 1914.

Lyman H. Howe's "Travel Festival" season of three weeks at the Columbia Theater is succeeded the present week with another prominent photo display, "Neptune's Daughter," with Annette Kellermann, the celebrated diver and swimmer, pictured. The scenes were photographed on the shores of Bermuda, noted for beautiful bowers and picturesque scenery.

The Belasco continues for another week with "Brieux's Damaged Goods" picture display.

The current bill at Keith's includes as a leader, Amelia Bingham in "Big Moments from Great Plays," and others in Jack Gardner, Lydia Barry, Weston and Leon, Harry B. Lester, Hastings's Entertainers, McLellan and Carson, and Glynn and Pauline.

"The Bowery Burlesquers" are at the Gayety Theater.

JOHN T. WARDE.

## BOSTON

### "Wild Oats" Touched by Frost at the Hub—Animal Actor in Clover

BOSTON, Sept. 12 (*Special*).—The "further notice" of Porter Emerson Browne's new comedy, "Wild Oats," must, unfortunately, be an obituary. At least it stayed only a week at the Majestic, and has been "withdrawn for revision." [A review of "Wild Oats" was printed under Schenectady, N. Y., date in THE MIRROR Sept. 9.]

With "Hyacinth" winning hearts at the Majestic, and with another star-playing as important role in "The Road to Happiness" across the street at the Wilbur, up say nothing of the dog, the hen and the bird, the animal actors are been getting their share of attention. A pretty question arose as to which was the smarter horse, Manager McGrath of the Majestic, backing "Hyacinth," claimed that the other horse could, if necessary, eat her. Looking at Mr. Hodge's horse, however, in his nightly struggles across the stage, one hopes that an understudy is kept at hand.

Mr. Hodge and "The Road to Happiness" are sure to stay at the Wilbur for a long run. The play has all the earmarks of a popular Boston success. Scott Cooper as Benjamin Hardcastle comes close to sharing the acting honors with Mr. Hodge. The latter, with his family, has taken a house at Cohasset.

The Giants and the Braves went together to see "Along Came Ruth" the other night. This play, too, is doing well, and has had its engagement indefinitely extended.

Florence Martin, who has taken Laurette Taylor's part for the long run of "Peg o' My Heart" at the Cort, has succeeded admirably. H. Reeves-Smith and Hassard Short repeat their excellent performances of last year.

Other continuing bills: Colonial, "Bart"; Shubert, "High Jinks"; Tremont, "Fannie Ward in 'Madame President.'"

Once in a while John Craig at the Castle Square does something that accentuates the difference between his aims and those of the usual stock director. First it is "The New Sin" for its first Boston performances; then it is Shakespeare in Platt's settings; then a Harvard prize play or another previously untried piece; and now it is "Kindling," Charles Kenyon's play, that came so near extinction when produced in New York, and that was rescued by the efforts of Clayton Hamilton and others. Mr. Craig will mount "Kindling" next week; this week the bill is "Broadway Jones."

Dustin Farnum is being reinforced in the starship of the Majestic Players by his brother William. The play is "The Littlest Rebel," and Margaret Minter is here in play Virgie. Manager Leahy is getting his full share of the none too generous patronage Boston is just now giving its theaters.

The Majestic is dark this week, following the demise of "Wild Oats." "The Trap," with its remarkable cast—Tully Marshall, Charles Richman, Orrin Johnson, and Janet Beecher—may have its first performance at the Majestic Monday, Sept. 21.

Charles Rich, manager of the Hollis Street, was a passenger on the *Campania*. He had considerable difficulty getting out of Switzerland. The Hollis opens Sept. 28 with "Drugged," with John Mason.

Miss Hajos, Stella Mayhew, Fannie Ward, the Farnum brothers, and Charles Meakins were among the guests at last week's smoker of the Press Club. Former Mayor Fitzgerald was master of ceremonies.

FORREST ISLAND.

## CHICAGO

### Nearly Every Play House Open—A New One for Stock

CHICAGO, Sept. 13 (*Special*). — At Powers' "The Yellow Ticket," for the first time at this theater, held its own.

At the Princess Margaret Illington returned to the Princess in "Within the Law." The favorite play continues to draw.

"One Girl in a Million" was enjoyed by big audiences at the La Salle. There is promise of a long run.

At the Blackstone "Tipping the Winner" opened Sept. 6 to a house that seemed hypnotized over the attraction.

Joseph and Ella Shoen "held over at the Auditorium. "Under Cover" at the Grand, "Potash and Perlmutter" at the Olympic, "A Pair of Sixes" at the Cort, "Pego' My Heart" at the Garrick.

A new theater, the Logan Square, is open for business by a resident stock company under the management of Sam Lederer, formerly manager of the Studebaker. The company includes Will N. Rogers, Leota Kirby, William Walling, Katherine Hathaway, Mae Gardner, Paul Juul, Joseph Lowlie, and George Miller. The opening attraction was "The Sweetest Girl in Dixie."

At the Imperial Isabel Randolph is the star in "Maggie Pepper."

Vaudeville is in full bloom in the city. The Studebaker is now a permanent film house. The management comprises Jones, Linick and Schaefer. The Folly is to be remodeled at a cost of $30,000. It is on the Columbia Circuit, and will book burlesque.

## BALTIMORE

### Sothern and Marlowe Ovation at the Banner Centennial—"A Better Way" Good

BALTIMORE, Sept. 14 (*Special*).—The past week saw the official opening of the new theatrical season in Baltimore, and despite the fact that the Banner Centennial proved the event of the hour the theaters did not suffer from lack of attendance, as would naturally have been expected in view of the varied out-of-doors counter attractions. The profession was especially well represented at the celebration by the Sotherns, who journeyed down from their Summer home in Connecticut to participate in the opening exercises. Miss Marlowe, during her last engagement at the Academy, accepted an invitation from Mayor Preston to visit Baltimore over the week-end; both she and Mr. Sothern were to be lavishly entertained during their stay. Owing to Miss Marlowe's ill health, however, it had been feared up to the last moment that they would be unable to attend, and such was their intention. Their decision not to come to Baltimore resulted in a miniature bombardment of telegrams, and in view of these very pressing invitations and the good wishes expressed therein, they decided to run down for the opening exercises so as not to disappoint the city officials and the public. The hour arrived, which was the occasion of the Wilson nomination, was jammed to capacity. Miss Marlowe recited the Star Spangled Banner" from the balcony at the north end of the auditorium, and no one who was fortunate enough to have heard it will ever forget her wonderfully beautiful reading. Under the spell of her exquisite diction, the lines assumed a new meaning for many, and when the charm of her voice died away in the last words of this stirring anthem, a great shout and roar went up from the thousands of throats.

At the conclusion of the exercises the crowd made a wild rush for the Sotherns, and it was necessary for a squad of policemen to escort them to their motor. They deeply appreciated the ovations tendered them. During the evening Mayor Preston formally bestowed credentials of honorary citizenship upon both Mr. Sothern and Miss Marlowe. Later in the week Mr. and Mrs. Eugene Walter (Charlotte Walker) were seen occupying seats on the official reviewing stand with Tunis Dean.

The Colonial entered upon its second season under the very able management of Mr. W. F. Lawrence, whose splendid work brought such phenomenal success to this house last year. "The Common Law" is the opening attraction, and while seen last season, still holds exceptional drawing power.

For the second week of the season the Academy offers a distinct novelty in the production of Eugene Walter's latest work, entitled "A Better Way," with the charming Charlotte Walker in the leading role. An exceptionally strong company has been gathered, and the principal roles are in the hands of the following players: L. Byron Beasley, George Stewart, David Burton, Vola McEvers, Frederick Backus, Virginia Pearson, Frank J. Wonn, Arthur Brama, T. H. Jones, Virginia Alan, Alan Foster, and John T. Warde. It will be no surprise to find an unusually large and brilliant audience in attendance at the opening performance on Monday night, which was in reality the first regular dramatic performance of the new season. The play's reception was extremely cordial. The piece is the result of careful and thorough rehearsing as apparent in this new production.

The musical comedy, entitled "Bunny in Funnyland," which was produced at the Academy last week, proved to be a little bit of everything, including ragtimey, romantic, melodious pictures, and everyone of the company was a clever one. If not particularly original, it was certainly chock full of the kind of entertainment that will doubtless find much to please and amuse them. Bunny is a peculiar sort of fellow, a sort of national institution, and the creator of the eccentric boy was one that the President might be proud of. The opening chorus with a musical entertainment, the singers and dancers being composed of youngsters, made a pretty picture, who carry off the honors of the evening with their exceptionally clever work and charming ways. Jean Clark, who took the part of Bunny, as an individual hit of the evening, performed as great an individual hit of the evening, performed as well as could be expected, but she seemed to be overworked and "off her feet." Miss Clark's dancing was the best thing of the creature's entertainment.

"Cabiria," enjoyed a splendid week at Ford's, and proved by all odds the best feature that has been here for many months. It now enters upon its second and final week.

I. E. KAHN.


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## JERSEY CITY

JERSEY CITY, Sept. 9 (Special).—The Majestic Theater commenced with a revival of "Alberta," interpreted by a capital company. The play was on Sept. 7-12; business was very good. Edwin Walter as Nicolai, Hal Castle as Ivan, Laurence Atkinson as the governor, Allen Lee as Jaracoff, Thomas Morrison as Michael, Eleanor Montell as Sara, Helen Young as Vera, Leander Miles as Bertrand, and Harry Hamilton as the count were fine. "Cabiria" Sept. 14-19. "Everywoman" Sept. 21-26.

Manager Frank E. Henderson opened the Academy of Music Sept. 7 with a new stock company appeared in "Hearts of the Blue Ridge" Sept. 7-12 to very good patronage. The company made good; J. H. Huntley, stage-manager, showed that he thoroughly understands the art of staging. The company comprises Leo Bell, Josie Sisson, Joseph De Rouse, William Price, Charles Pierson, Jane Evans, and Billy Barlow. Moving pictures are given between the acts. "A Soldier of the Empire" Sept. 14-19. "The Cow Puncher" Sept. 21-26.

"Lena Rivers" was the offering at the Hudson Airdome Sept. 7-9 to continued large business by the Charles Reilly Stock company. Augusta West, W. Fred Warner, and Charles Reilly were seen to advantage, and were supported. "The Queen of the Mine" Sept. 10-12.

The new season at the Orpheum Theater commenced Labor Day with a strong vaudeville bill; business has been immense. The house looks fine inside, everything being clean and bright. The bill offered Sept. 7-12 consisted of May and Howard Clinton with ten people in "Chums"; Weston and Young in a flirtation act, William Cahill, the real story teller; Dashiell Griffiths and company in a bright playlet, the Livingston Trio, knockabouts; Eddie Herron and Madge Douglass, sketch, and a great one; William Cooper and Chris Smith, singing sketch; Arthur Conrad, a triple-voiced singer, and Midgley's Aerial Dogs.

Bert Leslie and company headed a long bill at Keith's Theater Sept. 7-9, where the business is capacity. Mr. Leslie and his sians made a hit; Others were: Ben Hendricks and company, Milton and Lucille, juvenile musicians; W. E. White in a new ventriloquial act, Frankie Fay and the Cox Girls, song and dance; the "Garden of Peaches," with a company of twenty-five girls, was the headliners Sept. 10-12, assisted by Sutton, McIntyre and Sutton, Duran and Raymond, Paull and Bayne, Four Santa Brothers, and E. J. Baisden.

Cool weather put a crimp in the open-air attractions. Business at the Log Cabin and Jersey Airdome Sept. 7-12 fell off considerably. The offering at both places consisted of May Wilson and her Four Harmony Boys, Andy McClure, Albert Watson and Posing Dogs, Maly and Woods.

Clara Joel and a splendid company were at the Bayonne Opera House matinee and night Sept. 8 in "Within the Law" to S. R. O. at each performance. Miss Joel as Mary Turner was clever. Pictures and vaudeville now occupy the house.

"The Escape" opened the stock company season at the Gayety Theater, Hoboken, Sept. 7, to large attendance, and all of the old members of the popular company received a warm welcome upon first entrance. The play was well acted. Enid May Jackson and Julian Noa are again in the leads, with Norman Houston, Caroline Fox, Mary Balzar, Frank J. Kenmore, Robert Ross, R. J. McSherry, William H. Malcoe, and Frank D. Lane, of this city, who is also scenic artist. The house has been thoroughly overhauled; Manager Thomas H. Sheeley was on hand to meet old and new patrons. "The Escape" continued until Sept. 12.

The Beauty Parade Burlesque company drew crowded houses to the Empire Theater, Hoboken, Sept. 7-12, and put up a good bill. The company comprises Miriam, who poses; George F. Hayes, J. Gaffney Brown, Jack Gold, E. A. Saunders, W. A. Wolfe, Margaret Lee, Estelle Cameron, Lilla Brennan, Jeannette Gold, and a big chorus. "The Golden Crook" company Sept. 14-19.

After an exceedingly successful stock season the Hudson Theater, Union Hill, started in with vaudeville Sept. 7, with change of bill twice a week to fine business. The bill Sept. 7-9 was made up of acts by "The Rose of the Harem," a one-act comic opera; Ioleen Sisters, wire workers; Pearl Brothers and Burns, musical act; Tom Gillen, parodies; Emmett and Emmett, De La Tour Opera Trio, La Rar and Dale, and Dewar's Comedy Circus.

William C. Hughes, for a number of years manager of Keith's Theater here, has assumed the management of the Orpheum; his assistant is his former treasurer of Keith's, George Cooper. Both are well liked by the vaudeville patrons.

WALTER C. SMITH.

## KANSAS CITY, MO.

KANSAS CITY (Special).—Two of the legitimate theaters fell into line Sept. 1-6, which leaves only the Orpheum, vaudeville, and the Willis Wood still closed. The Shubert and the Auditorium were the new additions to the "open for business" list.

As their initial attraction the Shubert had "The Rogers" Sept. 6-12, playing to fair business. The show was heralded as one of the numerous La Salle successes backed by an all-Summer's run in Chicago. The presenting company, however, were all new people, and in justice to them it must be said that they lacked sufficient rehearsals. Willie Dunlap, in a comedy part, was easily the hit of the piece, and, in fact, was the only one who seemed thoroughly at home in his role. Madeleine Harrison gives promise in the prima donna role, and her dances were decided hits. Carrie Weller, Lillian Rayment, Edwin Stanley, Constance Campbell, Jack McMahon and Fred E. Cady carried other principal roles. Motion pictures of Richard Bennett in "Damaged Goods" Sept. 13-19. Margaret Illington in "Within the Law" Sept. 20-26.

The Auditorium Stock company began their second season at the theater of that name Sept. 6, presenting "Ready Money" as their opening bill. Harry Hollingsworth and Ann O'Day are playing the leads, and both promise to be very popular. Mr. Hollingsworth was with the company during the last few weeks of the season last year, while Miss O'Day comes from the stock company in Minneapolis and was a former Orpheum headliner. "Ready Money" was a source of much enjoyment. The supporting company includes Clay Clement, Jr., heavies; Ted Gibson, juvenile; Henry Crosby, characters; Fred Masatt and Rupert Clark, utility; Ethel Strickland, second leads; Isolde Illian, ingenue, and Ethel Bland, characters. Miss Mota Miller, who made a success of the venture last season, remains as manager of the company. Fred Masatt is stage-manager, and E. J. Blinkhall director. The executive staff includes Fratcher Billings, business-manager; John Quick, treasurer; Ralph Bello, assistant treasurer; H. O. Wheeler, musical director. "Little Miss Brown" Sept. 13-19. "Held by the Enemy" Sept. 20-26.

The Grand had "The Winning of Barbara Worth" for the week Sept. 6, playing to good business. Risie Gresham plays the title-role splendidly, and was supported by a well-balanced company. "Annie Laurie" Sept. 13-19.

The Empress had the Seven Minstrel Kiddies as their topliner Sept. 6-12, playing to the usual good-sized audiences.

"The Million Dollar Dolls" was the Gayety attraction Sept. 6-12, opening to two big Sunday audiences. Sam Lewis and Sam Dody featured in the production were well received.

"The Gay Widows" held the boards at the Century Sept. 6-12, playing to a very satisfactory week's business. Ona Ental, billed as a dancing sensation, was a featured act. "Tango Queens" Sept. 13-19.

Vaudeville at the Globe pleased as usual Sept. 6-12. A well-balanced bill, in which Beltrah and Beltrah and Meadame Faillina were the favorites, found favor with the crowds.

The Orpheum, vaudeville, opened Sept. 12. It was thought possible that the new theater of the same name might be ready for occupancy early this Fall, but numerous strikes during the past few months has so delayed the construction that it will probably be near Jan. 1 before the new quarters are ready.

Talbot's Hippodrome continues to draw well, and the bill Sept. 6-12 was well received as usual.

D. KEEDY CAMPBELL.

## INDIANAPOLIS

INDIANAPOLIS, Sept. 13 (Special).—After a dull Summer with nothing but picture shows and 10-cent vaudeville amusement lovers welcomed the opening of the three first-class houses—English's, the Murat, and Keith's on Labor Day—with the State Fair and the Horse Show as added attractions for the week.

English's opened the regular season with "The Queen of the Movies" Sept. 7-12.

The Mural, dark all Summer, opened the season Sept. 7-12 with "Help Wanted," Henry Kolker, Grace Valentine, and the original Chicago in the cast. With the new season comes a new manager, J. C. Barnes, formerly manager of Sousa, who replaces William E. Mick, last season's manager of the Murat. "The Bird of Paradise" and Guy Bates Post in "Omar, the Tentmaker" to follow.

Keith's opened their big time season Sept. 7-12 with a splendid bill headed by the peculiar favorites, Bickel and Watson; the Volunteers offered an excellent singing act. "The Lawn Party," with William J. Dooley, scoring heavily; the Three Lyres, Jarvis and Harrison in a flirtation act; Grace Valentine, singing comedienne; the Youngers, and the Turners added tone and zinger to the bill.

"September Morn" Sept. 7-12, one of the biggest productions put on at this house, drew large well-pleased houses.

Several changes have taken place at Keith's since the closing of last season. Gus Shewalter, formerly superintendent of the theater, has become treasurer, with Arthur A. Steiner as assistant. Robert Glenn Litteral has been added to the box-office staff. Signor Emilio Catalano has succeeded Bergen Plummer as director of the orchestra.

William E. Mick, manager of the Murat last season, is back in Indianapolis, and has taken over the management of the Arcadia Dancing Academy on Virginia Avenue. Mr. Mick spent part of the Summer in New York, where he booked some special dancing attractions for the Arcadia.

Jack Lait, who wrote "Help Wanted," was in town for the opening of the second season of his play at the Murat.

Florence Webber, the young Indianapolis actress who began her career in "The Climax" with great success and later toured the country in the Trentini role in "Naughty Marietta," played a six weeks' engagement in musical stock in Hartford, Conn., this Summer. Following this she joined the stock at the Cape Cottage Theater, Portland, Me., where she won a big following in various leading roles.

PEARL KIRKWOOD.

## PITTSBURGH

PITTSBURGH, Sept. 13 (Special).—Sam Bernard in "The Belle of Bond Street" opened the season at the Alvin Labor Day, Sept. 7-12, to the biggest in the history of the house. Mr. Bernard was supported by a prominent cast, including Mollie King, Ruby Norton, Sammy Lee, Harold Crane, Cyril Chadwick, and several others. "Help Wanted" followed.

The Nixon also opened Labor Day, when May Robson in "Martha by-the-Day" was the offering. May Robson as Martha Slawson could hardly have received more favorable comment than was given her by the local press. Lois Frances Clark as "Ma" Slawson also made a deep impression. Julie Herne, Anita Clarendon, and the other members were excellent. "The Rule of Three" followed.

The Lyceum saw the premiers of "While the City Sleeps," by Edward E. Rose, Sept. 7-12, drawing very large houses. The play arouses one's interest all the way through, and deals with a chief of police in a Western city to oust from his department graft and dishonesty. The cast included Walter F. Jones, Mary Dell, Dolly Dwyne, Louisaita Valentine, John Maurice, Andrew Castle, and George Edwards. "Excuse Me" Sept. 14-19.

Richard Carle and Hattie Williams headed a good bill of vaudeville at the Grand, opening the Winter season. Others were: Bert Fitzgibbon, Josie O'Meers, Lee and Cranston, Mack and Orth, and the Farrell-Taylor Trio. Mercedes and Mlle. Stantone head the bill Sept. 14-19.

"Follies of the Day" entertained burlesque patrons at the Gayety Sept. 7-12; Ben Welch's attraction followed. "The Tempters" proved a good drawing card at the Victoria.

Modest Altschuler and the Russian Symphony proved to be all right for the Pittsburgh Exposition, at the Point, together with the spectacle, "Fighting the Flames." Sousa and his Band Sept. 14-19.

At present Pittsburgh is without a stock company, while last year there were two in the field, the Pitt and the Duquesne. This however, is only temporary, as the Davis Players will have their own theater shortly. The Duquesne is dark, and its future at present is uncertain.

D. JAY FACHINEN.

## MONTREAL

MONTREAL, ONT., Sept. 11 (Special).—Raymond Hitchcock opened to good business at His Majesty's Sept. 7, with Labor Day matinee in "The Beauty Shop." As usual Mr. Hitchcock had his audience with him from the first, and was extremely funny. The company is capable all round, special mention may be made of George E. Mack, Anna Orr, and Marion Sunshine. Bruce McRae in "Nearly Married" Sept. 14-19.

"Too Many Cooks" at the Princess Sept. 7-12 proved one of the cleanest and most enjoyable comedies seen here for a long time, and was interpreted by an excellent all-round company. Clarence Oliver, William David, Edward McWade, Virginia Irwin, and Eva Condon are among the chief scorers.

Our old friend James J. Morton is easily the laugh winner at the Orpheum Sept. 7-12. Robert T. Haines and company score in "The Man in the Dark," a clever sketch. Charles B. Lawlor and Daughters do a good act, especially one of the daughters, who is a genuine comedienne. Mykoff and Vanity are clever dancers.

At the National Francais the stock company presents a fine performance of "La Dedale."

At the Gayety the Trocadero Burlesquers score in the "Legend of the Ring." Frank Finney and Sam J. Adams create a lot of genuine fun. The stock at the Scala puts on a good performance of "Forgiven."

Everard Lehmann, the boy soprano, has been retained for another week at the Imperial, and is still scoring. The Musical Parshleys and Elsie Marie Byru are both good turns.

W. A. TREMAYNE.

The bustling town of Lead, S. D., has a new theater. It is called the Homestake Opera House. It was christened the last night in August by the Sheehan Opera company, which gave condensations from "Il Trovatore," "Bohemian Girl" and "Martha." The manager of the new house is M. C. Kellogg. The house is modern in all appointments, and is a credit to Lead. Mr. Kellogg made a talk to the audience before the operatic selections were given.


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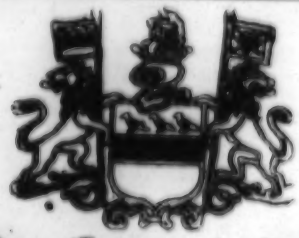

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## SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—The Chatterton Opera House opened its season Sept. 6. The house has been completely refurnished and redecorated; the lobby with its marble walls, tile floors, and new ticket and manager's office presents a handsome appearance; the theater proper is decorated in blue and white with furnishings to match. Manager Tackas has retained his old staff of employes.

Roland and Clifford presented "Annie Laurie" Sept. 5. "Alias Jimmy Valentine" disappointed a fair house Sept. 6.

The Majestic vaudeville house, with a new manager at the helm, opens the season Sept. 20. Mr. A. A. Frudenfeld has taken charge. Mr. Frudenfeld has had charge of various houses for the Finn and Heiman Company, which control thirty houses through the Middle West. Capital City Four, George Day and company, Eckhoff and Gordon, Three Majestics, and Carson and Willard were the best received acts for the two weeks' bill.

The Gaiety vaudeville house opens Sept. 20. When completed the Gaiety will be one of the finest little vaudeville houses in the Central West.

The Grand photoplay house has taken the "Paramount Programme," and a sure winner it has been, as a crowded house is always the rule. "Clothes," "Paid in Full," "Soldiers of Fortune," and "Days of Days" were on the bill of the opening ten days.

Excellent business at the Princess. This beautiful photoplay house with its excellent music, fine pictures, and good management has made the place a success. "The Battle of the Sexes" was the featured film for the week of Sept. 7.

Good business is reported at the Vaudette, Lyric, Royal, and Capital.

Mr. George Riordon, formerly manager of the Majestic vaudeville house, here, has been transferred to Flint, Mich., where he will manage one of the houses controlled by the Heiman-Butterfield-Allardt Circuit.

Mr. Will Chenery, who produces during the Summer months various plays at some of the large Summer resorts, has returned home after a successful season. The Summer was spent at Bay View, Mich., where the grand opera "Joseph" was produced. Mr. Ridgley Hudson and Mr. Elmer Kneale, local singers, who were associated with Mr. Chenery in the venture have also returned home.

Barney Oldfield and Lincoln Beachey have been engaged by the State Fair Board for an attraction during the State Fair, which will be held here Sept. 15-20.

Bobby Watson, well known on the vaudeville stage, was here last week looking up old friends. He started on his stage career here about eight years ago.

The photoplay, "The Battle of the Sexes," was shown here last week and created deep interest. It is the work of Dr. Daniel C. Goodman, whose people live here.

Miss Nelson Brown Duff, a local writer of photoplays, is very successful at the venture, as she has had a number produced by various companies of late. ELMER LEE TOMPKINS.

## PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Hundreds of people were standing in line at the Baker Theater Sept. 1, when the sale of season tickets opened. The line began to form forty-eight hours in advance. The first performance Sept. 6 was sold out.

Keating and Flood opened the Lyric for the regular season with the production of "The Dancing Girl," a musical comedy. Claud Kelly, the new stage director, was leading man. The new leading woman is Madeline Rowe. Together with Del Estes, the soubrette, they were accorded warm applause by well-filled houses. The chorus of twelve girls, all of Portland, was advertised as entirely new to the footlights, having been recruited and prepared by Rhea Curwood.

Sigsbee's Acrobatic Dogs made excellent business for Loew's Empress. The Nine Krazy Kids, with Beri Gordon, were the headliners of the bill, which was extravagantly generous.

Harry Antrim and Betsy Vale, in song, dance, and chatter, were encored to a standstill at Pantages. The big feature of the bill was "College Capers" by the Stanley Seminary Girls. The Pantages war pictures have been the best shown in the city.

Joe Knowles, who, during the Summer, went naked into the Oregon forest wilderness, and for thirty days lived the life of original man, gave an illustrated lecture at the Broadway Hellig Sept. 5, and held the deep interest of the audience.

The theater at Morrison and Eleventh, until recently used for the Hellig attractions, is closed, with poor prospects of opening. Negotiations were under way for the lease of the theater to the Orpheum, whose new home will not be ready until, perhaps, Dec. 1.

George L. Baker, guiding genius of the Baker Stock Institution, has caused real regret to the citizens of Portland by the announcement that his business compels him to resign from active management of the annual Portland Rose Festival.

The Lyric in Portland is being managed this year by Dan Flood. J. C. Keating, the other member of the firm, is managing their Seattle house. JOHN P. LOGAN.

## SEATTLE

SEATTLE (*Special*). — At the Metropolitan "The Candy Shop" Aug. 30-Sept. 5 was presented by an excellent company to fair business. In the cast were Darbne Pollard, Maude Fulton, Florence Morrison, William Rock, Oscar Hariand, and others.

"The Social Whirl" Aug. 30-Sept. 5, amusing and entertaining manner at the Tivoli. In the cast were Lucille Palmer, Marie Celestine, Al. Franks, James Mack, and other talent.

At the Pantages Ethel Davis and vaudeville; at the Empress Eva Prout and vaudeville.
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## VANCOUVER

### Lawrance D'Orsay Is Favorite—To Try Out New Drama

VANCOUVER, B. C. (*Special*).—"Omar, the Tentmaker," arrived a little late, but nevertheless was heartily welcomed. Owing to some delay with the scenery the curtain did not rise till nine-thirty, and did not descend on the epilogue till one in the morning. Guy Bates Post thanked the audience for being so patient, and rewarded us with an all-around excellent performance. The three performances, starting Aug. 18, were well attended, and the Avenue has reopened auspiciously.

Lawrance D'Orsay gave us "The Mummy and the Humming Bird" Aug. 17-22 at the Empress. The play was well received, while the work of the supporting company was all that could be desired. Lawrence and Sandusky, managers of this popular stock house, have underlined "The Embassy Ball" and "The Rented Earl."

The Orpheum Circuit is again to be represented here at the Imperial for four days in the week the other two being given to Victoria. It is scheduled to open Aug. 30. Frank Coffinberry came from Portland to see that all was in readiness.

Good bills were presented at Pantages and Loew's. Business at the moving picture houses is improving every day.

Lawrence and Sandusky announce that they will try out Lawrance D'Orsay's new play, "The Rented Earl" Aug. 31. This play, if successful, will be taken to New York in the Winter. Salisbury Field, the author, is coming from the East to direct rehearsals. Mr. D'Orsay's road tour starts Sept. 7 at Victoria in "The Earl of Pawtucket" and "The Embassy Ball." MINNIE M. RUSSELL.

## BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—"Nearly Married" was at the Star Sept. 7-12, and the action was fast and full of fun. Bruce McRae as Harry Lindsay was unusually good, and received very capable support from Antoinette Walker as his wife, Alice Elliott and John McCabe, the meddling friends were clever. The farce scored a big hit; good houses. Sunday evening, Sept. 13, Creatore's Band. Week of Sept. 14, Mrs. Fiske in "Lady Betty Martingale; or, the Adventures of a Lively Hussey."

"Peg o' My Heart" played a return engagement at the Teck Sept. 7-12, with Miss Ryan in the leading role. "The Money Makers" week of Sept. 14.

Rose Melville was warmly greeted at the Majestic Sept. 7-12 as Sis Hopkins, and was given plenty of encouragement to continue the revival of her character. "While the City Sleeps" week of Sept. 14.

A strong bill and well-balanced delighted crowds at Shea's Sept. 7-12. Mabel Barrs was the headliner, and the special attraction was "In Colonial Days;" nevertheless there were others fully as pleasing; Fred J. Ardath and company, Willie Weston, Law and Mollie Hunting, and Rice, Sully and Scott.

"Stop Thief" was well produced at the Lyric Sept. 7-12 by the Brownell-Stork company, and played to capacity houses. Clifford Stork was seen in the part of Jack Deegan and Miss Brownell as Nell. Week of Sept. 14, "Fine Feathers."

"The College Girls" packed the Gayety Sept. 7-12, and the burlesque production retains all of its old features, with a few new touches to bring it up to the minute. "The London Belles" week of Sept. 14.

Buffalo welcomed Geff Phillips and his daughter Ruth at the Olympic Sept. 7-12, who were featured in "All Aboard for Dixie Land;" full houses. J. W. BARNES.

## SPOKANE, WASH.

SPOKANE, WASH. (*Special*).—"The Trail of the Lonesome Pine" played to good business Aug. 30, 31.

Six world-famous artists, representing a wide variety of the greatest musical attainments, will be brought to Spokane during the coming season. These musicians will be presented at six different concerts, and will be assisted by a dozen other high-class accompanists and associates. Josef Lhevinne, Madame Alma Gluck, Madame Olive Fremstad, Efram Zimbalist, Evan Williams, and George Barrere are the artists secured for the 1914-15 season.

Sept. 6 the Empress Theater dark for three months, opened under the management of Sam W. B. Cohn, manager of the Spokane Theater. Negotiations under way for some time were completed recently, and the theater will be devoted exclusively to feature motion pictures.

The collapse of Klaw and Erlanger's plan to put stock at the American has not taken the edge from the Spokane theatergoers' appetite. Despite the failure of Klaw and Erlanger's agents to swing their deal to lease the American for dramatic productions, there is no danger of the house going dark. Manager James McConahey's movies again are providing a high grade of entertainment there. The deal by which the Orpheum Circuit is again to place Spokane on its chain using the Auditorium for its bills, still hangs fire. W. S. MCCREA.

## LONDON, CANADA

LONDON, CAN. (*Special*).—The Grand Opera House opened for the season Sept. 4, 5 with "Kismet" as the attraction to only light attendance. Charles Dalton as Hajj, the beggar, was particularly good, while Thomas Kelly, A. B. Luce, Esther Evans, and Grace Hampton deserve special mention.

Moving pictures of the "Rise and Fall of Napoleon" drew large audiences at both performances Sept. 7.

George Arliss in "Disraeli" Sept. 8 had a disappointingly small audience, but he and his splendid company gave a most enjoyable performance.

The present war is undoubtedly responsible for the light attendance at "Kismet" and "Disraeli," as London has been drawn on heavily for men to go to the front, and the war news occupies the attention of the public.

The Grand, in the hands of decorators for weeks past, presented a handsome appearance at the opening. New chairs are promised to be in place by Sept. 22. A number of new sets of scenery have been added. The ushers this season appear in Tuxedo coats instead of the uniforms worn previously. C. E. A. WEBBE.

## DENVER

DENVER (*Special*).—"Sweet Kitty Bellairs" elaborately staged at the Denham Sept. 6-12, made a pleasing change from modern comedy and melodrama. The dignity and delicacy of the acting of Blanche Yurka and Carl Anthony had full scope. "The Great Divide" follows.

The Orpheum, its lobby doubled in size, and completely redecorated and refurnished, opened Sept. 7 with Trixie Friganza. Chrystal Herne followed.

For the twentieth week of the Jacobs company at the Tabor, "A Knight for a Day" was the offering. Julius Nathanson is a newcomer. Sept. 13 the organization moved to the Plaza.

The regular Broadway season opened Sept. 10 with "Milestones" for five performances. "A Pair of Sixes" at the Tabor week of Sept. 13.

Sept. 6-12 the Empress featured three people lately at the Tabor: Ben Jerome, Corinne Hewlette, and M. Pennoyer. FREDERICK D. ANDERSON.

## OMAHA

OMAHA (*Special*).—The management of the beautiful Brandeis Theater were fortunate to secure "Milestones" as the opening attraction for the season Sept. 6-8. As presented by this remarkably well-chosen company, the piece is a delight in every way. Underlined "A Pair of Sixes," Sept. 9, 10. "Nearly Married" Sept. 12, 13. "The Winning of Barbara Worth" Sept. 16-19.

Robinson's "Carnation Beauties" are giving two performances daily at the Gayety; business being quite good.

The usual attractive bill is on at the Orpheum, and Manager Byrne is wearing a prosperous smile. J. RINGWALT.

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# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC

ALIAS Jimmy Valentine (Jones and Crane): Wenonee, Ill., 16. Bushnell 18, Grinnell 19, 22.

ALONG Came Ruth (Henry W. Savage): Boston Aug. 31—indef.

ANNIE Laurie (Bowland-Clifford and Gaskill-MacVitty): Kansas City 13-19, St. Joseph 20, 21, Omaha, Neb., 22, 23, Des Moines 24, 25, Burlington 26, Chgo. 27-Oct. 3.

ARLISS, George (The Liebler): Ft. William, Ont., Can., 17-19, Winnipeg, Man., Can., 21-27, Saskatoon, Sask., 29, 30.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. 5—indef.

BIRD of Paradise (Oliver Morosco): Indianapolis 14-19, St. Louis 21-26.

BLINDNESS of Virtue (Frank Hurst): Phila. 14-26, Prov. 28-Oct. 3.

BOUGHT and Paid For (Wm. A. Brady): Princeton, Ill., 16, Henry 17, Springfield 18, 19, Beardstown 21, Rushville 22, Quincy 23, El Paso 24, Bloomington 25, Urbana 26, Kankakee 27, Pontiac 28, Peru 29, Joliet 30.

BURKE, Billie (Chas. Frohman): Lancaster, Pa., 16, Harrisburg 17, Reading 18, Allentown 19, Wilkes-Barre 21, Scranton 22, Schenectady 23, N. Y. 24, Albany 24, Syracuse 25, 26.

CALL of the Cumberland (Gaskill and MacVitty): Chgo. 13-Oct. 4.

CALLING of Dan Matthews (Gaskill and MacVitty): Grand Rapids, Mich., 13-19, Big Rapids 21, Alma 22, Pontiac 23, Ann Arbor 24, Wauseon, O., 25, Lima 26, Hicksville 28, La Grange, Ind., 29, Butler 30.

CALLING of Dan Matthews (Gaskill and MacVitty): Bloomington, Ill., 16, Canton 17, Monmouth 18, Burlington, Ia., 19, West Liberty 22, Grinnell 23, Nevada 24, Story City 25, Boone 26, Marshalltown 27, Toledo 28, Traer 29, Hampton 30.

CAMILLE (Wm. N. Smith): Newport, Ark., 16, Searcy 17, Heber Springs 18, Leslie 19, Harrison 21.

CONFESSION, The (Frank C. Rhodes): Chgo. 15-28.

CORDELIA Blossom (Klaw and Erlanger): N.Y.C. Aug. 31—indef.

DRAGON'S Claw (Klaw and Erlanger): N.Y.C. 14—indef.

DREW, John (Chas. Frohman): N.Y.C. 7—indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 19—indef.

DUMMY, The (Play Producing Co.): Atlantic City, N. J., 14-19.

ELDER Son (Wm. A. Brady): N.Y.C. 14—indef.

EVERYWOMAN (Henry W. Savage): Newark, N. J., 14-19, Jersey City 21-26, Plainfield 28, Trenton 29, 30.

EXCUSE Me: Pittsburgh 14-19.

FAIRY Tale (Harrison Grey Fiske): Buffalo 17-19, Pittsburgh 21-26, Detroit 28-Oct. 3.

GEORGE, Grace (Winthrop Ames): Wilmington, Del., Oct. 2.

GIRL and the Tramp (Cato Mann): Kearney, Neb., 16, Lexington 17, Gothenburg 18, North Platte 19, Sidney 21, Cheyenne, Wyo., 22, Laramie 23, Rawlins 24, Hanna 25, Rock Springs 26, Kemmerer 27, Montpelier, Ida., 28, Soda Springs 29, American Falls Oct. 1.

GIRL He Couldn't Buy (O. E. Wee): Troy, N. Y., 17, New Paltz 18, Kingston 19, Rhinebeck 21, Millerton 22, New Milford, Conn., 23, Litchfield 24, Peekskill 25, Newburgh 26.

GIRL He Couldn't Buy (O. E. Wee): Waverly, N. Y., 20, Hornell 20, Bradford, Pa., 28, Cuba, N. Y., 29, Jamestown 30.

HACKETT, Norman: Toronto 14-19.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. 16—indef.

HELP Wanted (Oliver Morosco): Phila. 7-19.

HELP Wanted (Oliver Morosco): Pittsburgh 14-19, Columbus 21-26, Cinti. 27-Oct. 3.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. 9—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. 5—indef.

JOSEPH and His Brethren (The Liebler): Chgo. Aug. 29—indef.

KISMET (Klaw and Erlanger and Harrison G. Fiske): Kingston, Ont., Can., 16, Ottawa 17-19, Montreal 21-26, Utica, N. Y., 28-30.

LION and the Mouse (George H. Bubb): Rochester, Ind., 16, Flora 17, Kirklin 18, Frankfort 19, Windfall 21, Elwood 22, Waynetown 23, Kingman 25, Fowler 26, Rensselville 28, Rankin 29, Roberts 30.

LITTLE Lost Sister (John J. Berners): Columbus 14-19, Dayton 20-26.

MAGGIE Pepper (Marcus P. Hoefs): Chgo. 6-Oct. 3.

MASON, John (Al. H. Woods): Phila. 14-26, Boston 28-Oct. 10.

MIRACLE Man (Cohan and Harris): Hartford, Conn., 14-19, N.Y.C. 21—indef.

MISLEADING Lady (S. Barstein): Bangor, Me., 16, Skowhegan 17, Belfast 18, Bar Harbor 19, Waterville 21, Berlin, N. H., 22, Sherbrook, Que., Can., 23, Quebec 24-26.

MODERN Girl (Messrs. Shubert): N.Y.C. 13—indef.

MONEY Makers (Selwyn and Co.): Washington 14-19, N. Y.C. 21—indef.

NEARLY Married (Cohan and Harris): Montreal 14-19.

O'HARA, Fiske (Augustus Pitou, Jr.): Owatonna, Minn., 16, Rochester 17, Winona 18, La Crosse, Wis., 19, Dubuque, Ia., 20, Waterloo 21, Clinton, Ill., 22, Galesburg 23, Peoria 24, Urbana 25, Springfield 26.

OMAR, the Tentmaker (Tully and Buckland): Minneapolis 13-19, St. Paul 20-26, Indianapolis 27-Oct. 3.

ONE Day: Louisville 14-19.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Jeannette, Pa., 16, Freeport 17, Belvidere 18, Aurora 19, Gary, Ind., 20, Valparaiso 21, Waukegan, Ill., 22, Kenosha, Wis., 23, Rockford, Ill., 24, Madison, Wis., 26, La Crosse 27, Rochester, Minn., 28, Faribault 29, Northfield 30.

PAIR of Sixes (H. H. Frazee): Cleveland 14-19, Washington 26-Oct. 3.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 9—indef.

PAIR of Sixes (Western: H. H. Frazee): Denver 13-19, Ogden, U., 21, Salt Lake City 22, 23, Winnemucca, Nev., 24, Reno 25, 26, Frisco 27-Oct. 10.

PAIR of Sixes (Eastern: H. H. Frazee): Cumberland, Md., 16, Hagerstown 17, Martinsburg, W. Va., 18, Lebanon, Pa., 19, Wilmington, Del., 21, Lansford, Pottsville, Pa., 22, Lansford 24, Mt. Carmel 25, Shamokin 26, Sunbury 28, Williamsport 29, Lock Haven 30.

PAIR of Sixes (Central: H. H. Frazee): Huntington, Pa., 16, Altoona 19, Johnstown 21, Clearfield 22, Du Bois 23, Punxsutawney 24, Ridgway 25, Kane 26, Johnsonburg 28, Bradford 29, Dunkirk, N. Y., 30.

PEG o' My Heart (Oliver Morosco): Boston 7—indef.

PEG o' My Heart (Oliver Morosco): Halifax, N. S., 14-19, Glace Bay 21, Sydney 22, New Glasgow 24, Truro 25, Windsor 26, Amherst 28, Moncton, N. B., 29, Chatham 30.

PEG o' My Heart (Oliver Morosco): Millville, N. Y., 16, South Bethlehem, Pa., 17, Coatesville 18, Berwyn 19, Mauch Chunk 21, Freeland 22, Hazleton 23, Mt. Carmel 24, Ashland 25, Sunbury 26, Williamsport 28, Canton 29, Lock Haven 30.

POTASH and Perlmutter (Al. H. Woods): Elkins 14-19.

POTASH and Perlmutter (Al. H. Woods): Sandusky, O., 19, Toledo 17-19, Columbus 21-26, Springfield 24, Dayton 25, Louisville, Ky., 28-Oct. 3.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Newport, Vt., 16, Sherbrooke, Que., Can., 17, Burlington, Vt., 18.

PRODIGAL, Son (Oscar Graham): Frederick, Okla., 16, Crowell 17, Knox City 18, Rotan 19, Hamlin 21, Anson 22, Abilene 23, Winters 24, San Angelo 25, Sweetwater 26, Colorado 28, Big Springs 29, Midland 30.

REBECCA of Sunnybrook Farm (Leffler and Bratton): Reading, Pa., 14-16, Trenton, N. J., 17-19.

ROBSON, May (Academic Producing Co.): Cleveland 14-19.

ROSARY, The (Rowland and Clifford): Battle Creek, Mich., 19, Detroit 20-26, Port Huron 27, Toronto 28-Oct. 3.

RULE of Three (New Era Producing Co., Inc.): Pittsburgh 14-19, Washington 28-Oct. 3.

SEVEN Keys to Baldpate (Cohan and Harris): Rochester, N. Y., 14-19.

SEVEN Keys to Baldpate (Cohan and Harris): St. Paul 15-19.

SHEPHERD of the Hills (Gaskill and MacVitty): Victoria, B. C., 16, New Westminster 17, Vancouver 18, Everett, Wash., 20, Centralia 21, Aberdeen 22, Kelso 23, Salem, Ore., 24, Corvallis 25, Albany 26, Astoria 27, The Dalles 28, Pendelton 29, Baker City 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Galesburg, Ill., 16, Savannah 17, Macomb 18, Ia., 19, Moline, Ill., 20, Lisbon, Ia., 20, Fraser Grundy Center 22, Rivers 24, Iowa City 25, Mason City 26, Albert Lea, Minn., 27, Forest City, Ia., 28, Humboldt 29, Sioux Rapids 30.

SPENDTHRIFT, The (O. E. Wee): Orillia, Ont., Can., 16, Lindsay 17, Trenton 18, Peterboro 19, Cobourg 21, Oshawa 22, Hamilton 23, Berlin 24, 25, Thomas 26, London 28, Niagara Falls, N. Y., 27, Palmerville, O., 28.

STORY of the Rosary (Comstock and Gest): N.Y.C. 7—indef.

SUNNY South (J. C. Rockwell): Carlton Place, Ont., Can., 16, Pembroke 17, Eganville 18, Arnprior 19, Perth 21, Tweed 22, Madoc 23, Marmora 24, Havelock 25, Norwood 26, Lakefield 28, Stirling 29, Campbellford 30.

THAT Printer of Udell's (Gaskill and MacVitty): Ossian, Ia., 17, Le Roy, Minn., 18, Mason City, Ia., 19, Albert Lea, Minn., 20, Osage, Ia., 21, Riceville 22, Fredericksburg 23, Sumner 24, Jesup 25, Oelwein 26, Waterloo 27, Marble Rock 28, Nora Springs 29, Greene 30.

THIRD Degree (L. A. Edwards): Logan, O., 16, Lancaster 17, Somerset 18, Lancaster 19, Delaware 21, Marysville 22, Mechanicsburg 23, Urbana 24, Xenia 25, Lebanon 26, Tippecanoe City 28, Union City, Ind., 29, Elwood 30.

THIRD Party (P. Ray Comstock): N.Y.C. Aug. 18—indef.

TIPPING the Winner (Joseph Brooks): Chgo. 6—indef.

TO-DAY (Co. A: Wm. A. Brady): R'klyn 14-19.

TO-DAY (Co. B: Wm. A. Brady): Toledo 16-19, Chgo. 20—indef.

TO-DAY (Co. D: Wm. A. Brady): Danville, Va., 16, Durham, N. C., 17, Raleigh 18, Greensboro 19, Winston-Salem 20, Asheville 22, Columbia, S. C., 23, Sumter 24, Charleston 25, 26, Jacksonville, Fla., 27, 28, Brunswick, Ga., 29, Savannah 30, Augusta Oct. 1, Athens 2.

TOO Many Cooks (Wm. A. Brady): Sacramento, Cal., 16, Fresno 17, Bakersfield 18, Santa Barbara 19, Los Angeles 20-26, San Diego 28, 29, Riverside 30.

TOWN Pool (Harry Green): Villa Grove, Ill., 16, Arthur 17, Bethany 18, Findlay 19, Morrisville 21, Ramsey 22, Flora 24, Louisville 25, West Salem 26, Albion 28, Cyclone 29, Carmi 30.

TRAP, The (Arthur Hammerstein): N.Y.C. Indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Wilkes-Barre, Pa., 14-16, Scranton 17-19, Mt. Carmel 21, Carlisle 22, Lewistown 23, Huntingdon 24, Clearfield 25, Tyrone 26, Johnstown 28, Cumberland, Md. 29, Uniontown, Pa., 30.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 10—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

UNDER Dog (Gazzolo, Klimt and Rickson): Dayton 13-19, Columbus 20-26.

WALKER, Charlotte: Baltimore 14-19, Washington 21-26, Columbus 28-30.

WANTED—$22,000 (Cohan and Harris): Springfield, Mass., 16.

WARD, Fannie (Chas. Dillingham): Boston 7—indef.

WHILE the City Sleeps (Rowland and Clifford): Buffalo 14-19, Cleveland 21-26, Detroit 27-Oct. 3.

WHITESIDE, Walker (Walter Floyd): Pittsburgh 28-Oct. 3.

WILD Oats (Comstock and Gest): Boston 7—indef.

WILSON, Al. H. (Sidney R. Ellis): Wheeling, W. Va., 16, 17, Marietta, O., 18, Parkersburg, W. Va., 19, Zanesville, O., 21, Newark 22, Lancaster, Ind., 23, Springfield, Ill., 24, 25, Quincy 26, St. Louis 27-Oct. 3.

WINNING of Barbara Worth (Lee D. Ellsworth): St. Joseph, Mo., 13-16, Omaha, Neb., 17-19, Des Moines, Ia., 20-23, Peoria 25, 26, Chgo. 27-Oct. 24.

WINNING of Barbara Worth: Penn Yan, N. Y., 16, Batavia 17, Medina 18, Niagara Falls 19, Jamestown 21.

WITHIN the Law (Selwyn and Co.): Chgo. 6-19.

WITHIN the Law (Selwyn and Co.): N.Y.C. 14-19.

WITHIN the Law (Selwyn and Co.): Richmond, Va., 15, 16, Norfolk 17, 18, Suffolk 19.

YELLOW Ticket (Al. H. Woods): Chgo. 6—indef.

YELLOW Ticket (Al. H. Woods): N.Y.C. 14-19.

### TRAVELING STOCK

ANGELL: Mt. Pleasant, Pa., 14-19.

BROOKS: Lancaster, Wis., 15-20.

BYERS, Fred: Westfield, Wis., 14-16, Montello 17-19, Friendship 21-26.

CHICAGO (Chas. H. Rosskam): Meadville, Pa., 14-19, Fremont, O., 21-26.

CORNELL-PRICE Players: Plymouth, Ind., 14-19, Huntington 21-26, Allegan, Mich., 28-Oct. 3.

DEMING, Lawrence: Orange City, Ia., 14-19.

EARLE: Bowling Green, O., 14-19.

GORDINIER Brothers: Geneseo, Ill., 14-19.

HAYES, Lucy, Associate Players: St. Charles, Minn., 14-19.

IMPERIAL: Madison, Kan., 14-19.

LEONARD Players: Russell, Ia., 14-16, Melrose 17, Hamilton 18, 19.

LONG, Frank E.: Cuba City, Wis., 14-19, Benton 20-26, Beaver Dam 28-Oct. 3.

MARKS, Ernie: Lindsay, Ont., Can., 14-19.

MOSELEY Brothers: Mushcree, Okla., 14-26.

MURPHY'S Comedians (No. 3: Bert Melville): Gilmer, Tex., 14—indef.

PICKERT (Dodson and Wilcox): Dolgeville, N. Y., 14-19.

ROBBINS, Clint and Bessie: Laverne, Minn., 14-16, Pipestone 17-19, Madison 21-26, Clark, S. D., 28-Oct. 3.

SHOREY, Elbe: May: Greenville, Mo., 14-16, Dover 17-19.

SHORTELL: Memphis, N. Y., 17-21.

### OPERA AND MUSIC

ADELE (New Era Producing Co.): Phila. 7-19, Pittsburgh 21-26.

ALMA, Where Do You Live? (E. C. Rockwell): Charles City, Ia., 16, New Hampton 17, Cedar Falls 18, Monona 19, Prairie du Chien, Wis., 20, Anamosa 21, Ill. Marion 22, Brooklyn 23, Colfax 24, Adel 25, Sioux City 26-28, Milford 29, Orange City 30.

BELLE of Bond Street (Messrs. Shubert): Chgo. 13—indef.

BRINGING Up Father (Co. 1: Charles Foreman): Franklin Furnace, N. J., 16, Dover 17, Round Brook 18, Easton, Pa., 19, Allentown 21-23, Elizabeth 24-26, Phila. 28-Oct. 3.

BRINGING Up Father (Co. 2: Chas. H. Yale): Paterson, N. J., 14-19, Lebanon, Pa., 21, Harrisburg 22, Lancaster 23, Pittstown 24, West Chester 25, Wilmington, Del., 26, Frederick, Md., 28, Hagerstown 29, Winchester 30.

BRINGING Up Father (Co. 3: Archie McKenzie): Schenectady, N. Y., 16, Amsterdam 17, Troy 18, 19, Hudson 21, Catskill 22, Glens Falls 23, Rutland, Vt., 24, Barrie 25, Burlington 26, Quebec, Can., 28-30.

CENTURY Grand Opera (Messrs. Abern): N.Y.C. 14—indef.

DAWN, Hazel (John C. Fisher): Washington 28-Oct. 3.

FIREFLY, The: Bridgeport, Conn., 16, Watertown 17, Springfield, Mass., 18-20, Willimantic, Conn., 21, Middletown 22, Holyoke, Mass., 23, Winsted, Conn., 24, Newburgh, N. Y., 25, Poughkeepsie 26.

FOR the Love of Mike (John Nicholson): Cinti., O., 13-19, Indianapolis 21-26, Columbus 27-Oct. 3.

FORTY-FIVE Minutes from Broadway (Fred C. Mayer): Freeport, Ill., 16, Beloit, Wis., 17, Richland Center 18, Madison 19, Kenosha 20, Waukesha 21, Sheboygan 22, Green Bay 23, Oshkosh 24.

GILBERT and Sullivan Opera Co.: Frisco 7-19, Oakland 20-26, Los Angeles 27-Oct. 3.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HIGH Jinks (Arthur Hammerstein): Boston Aug. 31—indef.

LADY Luxury (F. C. Whitney): Toronto 14-19, Detroit 21-26.

MAN in the Moon (Philip Bartholomae): N.Y.C. 5—indef.

MISS Daisy (Philip Bartholomae): N.Y.C. 9—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Pettesgill): N.Y.C. 14-19, R'klyn 21-26, Schenectady 28, Amsterdam 29, Johnstown 30.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): New Orleans 13-19, Hattiesburg, Miss., 21, Jackson 22, Vicksburg 23, Monroe, La., 24, Boston 25, Shreveport 26, Alexandria 27, New Iberia 28, Lafayette 29, Lake Charles 30.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Oswego, N. Y., 16, Binghamton 17, Cortland 18, Ithaca 19, Waverly 21, Elmira 22, Corning 23, Penn Yan 24, Geneva 25, Rodna 26, Lyons 28, Newark 29, Palmyra 30.

MUTT and Jeff in Mexico (Co. 4: Harry Hull): Harrisburg 14, Carlisle 17, Chambersburg 18, Hagerstown, Md., 19, Gettysburg, Pa., 21, Waynesboro 22, Martinsburg, W. Va., 23, Winchester, Va., 24, Harrisonburg 25, Charlottesville 26, Staunton 28, Roanoke 29, Bluefield 30.

MY Best Girl (J. C. Ragland): Danbury, Conn., 16, Middletown 17, Meriden 18, Waterbury 19, Newburgh, N. Y., 21, Poughkeepsie 22, Middletown 23, Hoosedale 24, Binghamton 25, Ithaca 26, Cortland 28, Geneva 29, Elmira 30.

OH! Oh! Delphine: Norfolk, Va., 15, 16, Lynchburg 17, Richmond 18, 19, Greensboro, N. C., 21, Charlotte 22, Augusta, Ga., 23, Columbia, S. C., 24, Savannah, Ga., 25, Macon 26, Atlanta 28, 29, Birmingham, Ala., 30.

ONE Girl in a Million (Regal Producing Co.): Chgo. 6—indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 16—indef.

PRINCE Chap (Paul R. Jones): Ashland, O., 16, Tiffin 17, Clyo, Ind., 18, Wadsworth 19, Bucyrus 21, Easton 22, Findlay 23, Anamosa, Ind., 24, Lansing, Mich., 25, Bay City 26, Saginaw 28, Port Huron 29.

PRINCE of Pilsen (Perry J. Kelly): New Castle, Pa., 15, Butler 17, Greensburg 18, Harrisburg 19, Baltimore 21-26, York, Pa., 28, Cumberland, Md., 29, Connellsville, Pa., 30.

ROCK and Fulton (E. S. Bunch): Spokane, Wash., 15, 16, Missoula, Mont., 17, Butte 18, Denver 20-26, Trinidad 28, La Junta 29, Rocky Ford 30.

SARI (Eastern: Henry W. Savage): Stamford, Conn., 16, Danbury 18, Plainfield, N. J., 19, Lebanon, Pa., 21, Altoona 22, Cumberland, Md., 23, Johnstown, Pa., 25, New Castle 26.

SARI (Western: Henry W. Savage): Boston, Aug. 24-Sept. 26, Salem 28, New Bedford 29, Pittsfield 30.

SCHEPP, Fritz (Oliver Morosco): N.Y.C. 7—indef.

SEPTEMBER Morn (Rowland and Clifford): Jackson, Mich., 16, Tecumseh 17, Adrian 18, Sandusky, O., 19, Norwalk 21, Elyria 22, Warren 23, Alliance 24, New Philadelphia 25, East Liverpool 26, Butler, Pa., 28, Kittanning 29, Titusville 30.

SEPTEMBER Morn (Rowland and Clifford): Elwood, Ind., 16, Anderson 17, Hamilton 18, Richmond 19, Connersville 20, Urbana 21, Springfield 22, Circleville 23, Lancaster 24, Piqua 25, Muncie, Ind., 26, St. Marys 28, Kenton 29, Van Wert 30.

SEPTEMBER Morn (Rowland and Clifford): Chgo. 6-26, Grand Rapids 27-Oct. 3.

SEVEN Hours in New York (O. R. Wee): Herkimer, N. Y., 16, Geneva 17, Palmyra 18, Avon 19, Lyons 21, Fairport 22, Batavia 23, Attica 24, Wellsboro, Pa., 25, Lock Haven 26, Bellefonte 28, Renova 29, Galeton 30.

WARS of the World (Messrs. Shubert): N.Y.C. 5—indef.

WHIRL of the World (Messrs. Shubert): Cleveland 21-26.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Phila. 7-21, Boston 28-Oct. 10.

### MINSTREL

COBURN'S Greater: Daytona, Fla.—indef.

EVANS'S, George, Honey Boy (Daniel Shea): Detroit 14-19, London, Ont., Can., 21, Hamilton 22, Niagara Falls, N. Y., 23, Sharon, Pa., 24, New Castle 25, Newark, O., 26, Cinti. 27-Oct. 3.

RICHARD and Pringle (Holland and Pilkins): Devil's Lake, N. D., 16, Rugby 17, Minot 18, Kenmare 19, Waterton, Sask., Can., 21, Western 22, Rosiean 23, Mecca Jct. 24, Regina 25, Saskatoon 26, Prince Albert 28, Southern 29, No. Battleford 30.

### BURLESQUE COLUMBIA WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): Phila. 14-19, Hoboken 21-26.

AMERICAN Beauties (R. E. Forrester): Worcester 14-16, Bridgeport 17-19, N.Y.C. 21-26.

BEAUTY Parade (J. J. Lowry Co.): R'klyn 14-19.

BEHMAN Show (Jack Singer): Detroit 14-19, Toronto 21-26.

BEN WELCH'S Own (Ben Welch): Pittsburgh 14-19, Cleveland 21-26.

BIG Jubilee (Maurice Jacobs): Balto. 14-19, Wash. 21-26.

BON Ton Girls (Jacobs and Jermon): Milwaukee 14-19, Chgo. 21-26.

BOWERY Burlesquers (Joe Hurtig): Wash. 14-19, Pittsburg 21-26.

CARNATION Beauties (Chas. Robinson): Minneapolis 21-26.

COLLEGE Girls (Max Spiegel): Rochester 14-16, Syracuse 17-19, Utica 21-26.

DAVE MARION'S Own (Dave Marion): Montreal 14-19, Albany 21-23, Hartford 24-26.

DREAMLAND Burlesquers (Dave Marion): Phila. 14-19, Balto. 21-26.

FOLLIES of the Day (Barney Gerard): Cleveland 14-19, Cinti. 21-26.

GAIETY Girls (Jacobs and Jermon): Minneapolis 14-19, St. Paul 21-26.

GAY New Yorkers (Jake Gnldenberg): Paterson 14-19, Newark 21-26.

GINGER Girls (Joe Hurtig): St. Paul 14-19, Milwaukee 21-26.

GIRLS from Happyland (Hurtig and Seamon): St. Louis 14-19, Kansas City 21-26.

GIRLS of the Gay White Way (Dave Gordon): Toronto 14-19, Buffalo 21-26.

GIRLS of the Moulin Rouge (Hurtig and Seamon): Cinti. 14-19, Toledo 21-26.

GLOBE Trotters (J. E. Cooper): N.Y.C. 14-19, Phila. 21-26.

GOLDEN Crooks (Jacobs and Jermon): Hoboken 14-19, B'klyn 21-26.

GYPSY Maids (J. E. Cooper): Boston 14-19, Hartford 21-23, Albany 24-26.

HAPPY Widows (Pennsey and Mack): N.Y.C. 14-19, Paterson 21-23.

HASTINGS'S Big Show (Harry Hastings): Chgo. 14-19, St. Louis 21-26.

HONEYMOON Girls (Theatrical Operating Co.): Toledo 14-19, Chgo. 21-26.

HOWE'S Lovemakers (Sam Howe): Chgo. 14-19, Detroit 21-26.

LIBERTY Girls (T. W. Dinkins): Hartford, Conn., 14-16, Albany 17-19, N.Y.C. 21-26.

MILLION Dollar Dolls (Theatrical Operating Co.): Omaha 14-19.

PRIZE Winners (Jos Howard): Syracuse 14-16, Utica 17-19, Montreal 21-26.

ROSE SYDELL-Johnny Weber (W. S. Campbell): Buffalo 14-19, Rochester 21-26.

ROSELAND Girls (J. E. Cooper): Newark 14-19, Phila. 21-26.

ROSEY Posey Girls (Pete Clark): B'klyn 14-19, N.Y.C. 21-26.

SOCIAL Maids (Joe Hurtig): Kansas City 14-19, Omaha 21-26.

STAR and Garter (Phil Isaacs): N.Y.C. 14-19, B'klyn 21-26.

TROCADEROS (Charles Waldron): Albany 14-16, Hartford 17-19.

WATSON'S Big Show (Billy Watson): Boston 14-19, Worcester 21-23, Bridgeport 24-26.

WATSON Sisters (Max Spiegel): Prov. 21-26.

WINNING Widows (Max Spiegel): Prov. 14-19, Boston 21-26.

### BURLESQUE COLUMBIA (Additional)

AUTO Girls (Teddy Simonds): Phila. 14-19, Trenton 21-23.

BEAUTY, Youth and Folly (J. E. Cooper): Atlanta 14-19, Nashville 21-26.

BIG Revue (Henry D. Dixon): Scranton 14-16, B'klyn 17-26.

BIG Review (Maurice Welgrock): Cleveland 14-19, Detroit 21-26.

BLUE Ribbon (Jack Singer): Memphis 14-19, New Orleans 21-26.

BROADWAY Girls (Theatrical Operating Co.): N.Y.C. 14-16, Waterbury 21-23, Springfield 24-26.

CABARET Girls: Richmond 14-16, Norfolk 21-26.

CHERRY Blossoms (Maurice Jacobs): N.Y.C. 14-19, Balto. 21-26.

CITY Belles (Fulton and Howard): St. Louis 14-19, Kansas City 21-26.

CITY Sports (Jacobs and Jermon): Balto. 14-19, Richmond 21-26.

CRACKERJACKS (Theatrical Operating Co.): B'klyn 14-19, N.Y.C. 21-26.

EVA MULL'S Show (Lewis Talbot): Cinti. 14-19, Pittsburgh 21-26.

FOLLIES (Hush Shott): Chgo. 14-19, Cinti. 21-26.

FRENCH Models (Bernard and Meiser): Boston 7-19, B'klyn 21-26.

GARDEN of Girls (Barney Gerard): B'klyn 14-19, Binghamton 21-23, Erie 24-26.

GAY Morning Glories (Gliese and Lalor): New Orleans 14-16, Birmingham 21-26.

GAY Widows (Louis Oberworth): Memphis 21-26.

GIRLS of the Follies (Franklin and Strouse): Pittsburg 14-19, Penn Circuit 21-26.

HEART Charmers (Sam Howe): Nashville 14-19, Louisville 21-26.

HIGH Rollers (Jacobs and Jermon): Waterbury 14-16, Springfield 17-19.

MINER'S Bohemians (Tom Miner): Binghamton 14-16, Erie 17-19, Cleveland 21-26.

ORIENTAL Burlesquers (Billy Watson): Detroit 14-19, Chgo. 21-26.

SAM HICE'S Daffodils (Jay Hoyt): Chgo. 14-19, St. Louis 21-26.

TANGO Queens (Harry Hastings): Kansas City 14-19.

TAXI Girls (Hurtig and Seamon): Boston 14-26.

TEMPTERS (Baker and Cahn): Penn Circuit 14-19.

TRANSATLANTICS (Hurtig and Seamon): Birmingham 14-19, Atlanta 21-26.

WHIRL of Mirth (Charles Daniels): Indianapolis 14-19, Chgo. 21-26.

YANKEE Doodle Girls (T. W. Dinkins): Norfolk 14-19, Phila. 21-26.

ZALLAH'S Own (W. S. Campbell): Louisville 14-19, Indianapolis 21-26.

### CIRCUS

BARNES, Al. G.: Cairo, Ill., 16, Dexter, Mo., 17, Poplar Bluff 18, Paragould, Ark., 19.

BARNUM and Bailey: Los Angeles 14-19, San Diego 17, Santa Anna 18, San Bernardino 19.

GOLLMAR Brothers: Memphis, Mo., 16, Leon, Ia., 17, Bethany, Mo., 18, Albany 19.

HAGENBACK-Wallace: Leavenworth, Kan., 16, Olathe 17, Emporia 18, Salina 19.

RINGLING Brothers: Champaign, Ill., 16, Macon 17, Evansville, Ind., 18, Owensboro, Ky., 19.

SELLS-Floto-Buffalo Bill: Dayton 16, Hamilton 17, Richmond, Ind., 18, Muncie 19.

TOMPKINS'S Wild West: Rising Sun, Md., 16, Burlington 17, Aberdeen 18, Beloit 19.

# VAUDEVILLE

## Eva Davenport and Jefferson de Angelis as Co-Stars—Kathryn Osterman in New Sketch

*Hartsook.*

MISS BESSIE WYNN.
Dainty Vocalist Now Playing the Eastern Theaters in a New Vocal Offering

EVA DAVENPORT and Jefferson De Angelis invaded the Victoria as co-headliners, stirring up some interest during an uneventful week. They are doing a sort of conglomeration of patter and low comedy, finishing with the broad burlesque of "Camille" which Mr. De Angelis did with Marie Dressler.

### Eva Davenport and De Angelis

The skit, except for the travesty, is pretty poor stuff, while the burlesque—which is little more than rough clowning—has a laugh or two. Miss Davenport fills the role of the dying Camille—fills it even more fully than did Miss Dressler—and Mr. De Angelis depicts Almond with the aid of a weird mustache and a misfit suit of clothes.

We would like to see the co-stars in something really amusing or passably worth while. The present skit has evidently been prepared in a hurry. There isn't much there except the "big names" of the participants.

### Conroy and Le Maire Amusing

Real laughs—and lots of them—are to be found in the black-face humor of Conroy and Le Maire. Of course, there is little new in their turn, "The New Physician"—in the cross-fire repartee about the insurance paper and the scene in the surgeon's operating room—but the queer Conroy treble would wring a laugh out of almost any material.

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Harry Carroll once more demonstrated at the Victoria how easily his personality gets across. He scored with his songs—already reviewed in this column—but he lost ground when a quartette appeared in a stage box to sing the chorus of "The Land of My Best Girl."

Song pluggers are *passé*. Worse than that—they are nuisances. Managers shouldn't allow performers to use them.

### More Russian Dancing

The Golden Troupe does very little out of the ordinary in the way of Russian dancing, but they have gone to some pains in staging their specialty.

Kneeling in the falling snow, with the lights of a Russian city in the distance, the troupe is disclosed in a rather effective way. Singing and instrumental playing serve as preludes to the dancing.

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Miss Robbie Gordone introduced some artistic poses. She shares with Burdella Patterson the distinction of having the best single offering of this kind in the varieties.

### Laddie Cliff's Hit

Laddie Cliff made a resounding hit at the Palace, where he was on the bill surrounding Sylvester Schaffer. Cliff, who hasn't changed his turn materially since last season, is still the best eccentric dancer of the English type in the varieties.

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Harry Fox and Yancsi Dolly offered their old patter and song act. Fox—with his chirping whistle, his arm gestures and his street-corner style of informal humor—is amusing, and Miss Dolly, who has only to be ingenuish, succeeds. But, of course, it would be too much to suggest that they get some new material. Perhaps we should be thankful enough that Fox has eliminated the chorus of old women.

### The Temperamental Bells

The Bell Family—Mexican or Spanish—are there with the Latin temperament. They play *everything* from Liszt's "Hungarian Rhapsody" to rag melodies on the xylophone, bells and chimes, and execute a couple of lively native dances. It isn't so much what they do, as Dulcinia might say, but the way they do it. The Bells have enough "pep" to carry a baseball team to a pennant.

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Artists who endeavor to advance deserve commendation. Edith Fabrini and Michael Martin should have their measure of praise. We first saw the two in the junior varieties some seasons ago. Reaching the "big time," they haven't ceased their efforts.

MISS SONIA BARABAN AND CHARLES C. GROHS.
Modern Dancers Now in Vaudeville.

*Claude Harris, London.*

MISS LOIS JOSEPHINE.
At the Palace With Wellington Cross After Their London Empire Success.

### Ambitious Dancing Team

Miss Fabrini, by the way, is a toe dancer of some ability. She does a little solo dance in Colonial dress to the music of Paderewski's "Minuet." After a Pierrot dancing duet, the act slips into a flirtation terpsichorean specialty with modern tendencies and a whirlwind finish.

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"True to Nature," a comedy sketch by Grant Carpenter, is the new vehicle of Kathryn Osterman and James Kyrie MacCurdy. The playlet had its premiere at the New Brighton Theater. Mr. Carpenter is a student of the "Divorcons" school of playwriting. "True to Nature" has a gay divorcee, a neglected wife and her sportive husband for its characters. The divorcee helps the slatternly wife become rejuvenated and thus win back her husband. Of course, the story got its laughs. It always does. The dialogue is very vaudevillesque and there is nothing at all subtle about the sketch. The beachite audience gave Miss Osterman and Mr. MacCurdy a hearty welcome.

### Super-Noisy Humor

It is a question in our mind whether Corse Payton or Robert L. Dailey is the best actor. Dailey, however, has the noisiest sketch in the varieties. Dailey himself has the delicate touch of a steam riveter. The skit is "Our Bob," which has been with us these many seasons. It's one of those "evergreen" affairs that never depart.

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Maud Lambert and Ernest Ball were at the New Brighton in their typical piano-song specialty. Ball is well known as a writer of ballads and presides at the piano, while Miss Lambert flashes on and off in new gowns and songs. "While the River of Love Flows On," starts the lyrical proceedings and is followed by

(*Continued on page* 18.)

JAMES KYRLE MacCURDY,
Appearing with Kathryn Osterman in "True to Nature."

## THE WEEK IN REVIEW

(*Continued from page 17*)

"When All the Lights Are Out But the Moon," another variation to the moon-spoon-tune triangle. There are other songs, and finally "Mother Macree" serves as an effective Gallic encore climax.

**Henshaw and Avery Return**

John B. Henshaw and Grace Avery are doing their old specialty—the song and patter skit with a little imitation of a man and wife returning in a taxi from a dull reception. It's the kind of turn that was popular some few seasons ago. Just now it needs considerable freshening up.

"Blackface Eddie" Ross plays the banjo and tells stories in a very mild sort of way. "Technique in music," says Ross, "is executing simple passages with the utmost difficulty." Ross is a subdued sort of Frank Tinney with the muffler on.

FREDERICK JAMES SMITH.

## CARTOONIST'S NEW ACT

**R. L. Goldberg Opens Under E. S. Keller's Direction on Oct. 5**

R. L. Goldberg, the comic artist of the *Evening Mail* and creator of "Foolish Questions" and other cartoon series, is returning to vaudeville in a new act.

Mr. Goldberg will open under Edward S. Keller's direction on Oct. 5 in a New York theater. The cartoonist was in Paris when the world war started, and his new act will deal with his experiences in a humorous way.

## BRIEF VARIETY TOUR

**Elizabeth Brice and Charlie King to Appear in Vaudeville**

Edward S. Keller is arranging bookings for Elizabeth Brice and Charlie King.

Miss Brice and Mr. King's stay in vaudeville will be brief, since they join the rehearsals of the new Dillingham production in which Mr. and Mrs. Vernon Castle are to appear late in October or in November.

## MISSES CAMPBELL IN EAST

The Misses Campbell opened an Eastern tour under E. S. Keller's direction at the Maryland Theater, Baltimore, Md., this week.

The sisters are appearing in "At Home," a banjo-singing specialty.

## HOEY AND LEE BOOKED

Hoey and Lee, the Hebrew comedians, have been routed for the East by E. S. Keller.

### COMING HEADLINERS

Week of Sept. 21. *Colonial*, Hal Forde, Winsor McCay, Van and Schenck; *Victoria*, Cross and Josephine, Haveman's Animals, Ray Samuels; *Alhambra*, Adelaide and Hughes, Fannie Brice, George MacFarlane; *Royal*, Genevieve Warner and company; *Orpheum*, "Edge of the World," Amelia Bingham and company; *Bushwick*, Sophye Barnard, Lou Anger, "Beauty Is Only Skin Deep;" *Prospect*, Lydia Barry.

Week of Sept. 28.—*Victoria*, Mr. and Mrs. Tom Thumb and company, Daisy Harcourt, Taylor Granville and company; *Colonial*, Mr. and Mrs. Vernon Castle, Ruth Roye; *Royal*, Nine White Hussars; *Orpheum*, "Edge of the World," Nat Wills, French and Els; *Bushwick*, Ray Samuels; *Prospect*, Adelaide and Hughes, Harry B. Lester.

# WAR-TIME VAUDEVILLE NEWS; MARIONETTES FAIL TO ARRIVE

## Schaffer's Drawing Power—Variety Houses Attracting Fine Business

BY WALTER J. KINGSLEY.

SCHAFFER is still the prenomenon of show business. He is playing to $25,000 a week at the Palace, and there is no visible let-up in the business. Schaffer has speeded up his act and cut out fifteen minutes by adopting Keith stage technique. He does more stunts than when he opened yet closes a quarter of an hour earlier. He is called "The Miracle Man," "The Superman," "Godlike in His Gifts," and "The Wonder Worker" by the critics, who agree that he is the most amazing example of versatility ever seen in this country.

Charley Grapewin's new sketch, "Poughkeepsie," has rounded into one of the great laughing hits of vaudeville. At the Orpheum last week it "stopped the show." With a year's bookings in his pocket, Grapewin feels that he might as well close up his West End home for a long time to come. He is trying to sell his ballplayers to various bush leagues, though there is one he is offering to Connie Mack for major stuff.

Schichtl's wonderful marionettes did not arrive last Saturday, and the Palace regretfully substituted another act. The artists who manipulate the puppets were seised and impressed for the army on their way out of Germany, and it may be a long time before we see Maeterlinck, Goethe, Hans Sachs, and Hauptmann interpreted by the marionettes whom the Germans at Dresden, Baden Baden, and Munich have brought to an almost incredible pitch of perfection in expressing the most subtle emotions.

The Palace is laying out a programme of great dancers. In rapid succession we will present the Castles, Joan Sawyer, Maurice and Walton, and all the other stars of stepping.

Miss Cecilia Wright, who is the bona fide adopted daughter of the American navy, has just returned from England and will open her long season in vaudeville at the Palace Theater, Chicago, next week. Miss Wright is in fine voice and ready for headline honors in the near future. President Wilson, Secretary Bryan, Secretary Daniels, and President Menocal of Cuba have officially indorsed Miss Wright, who knows them all socially and has been received at their homes. This young "single" is a woman who does credit to the stage. Everyone is nice to Cecilia Wright for the reason that she is a gentlewoman in everything that word implies, besides being a superb vocalist.

Everyone who cares for exquisite comedy and the highest art of the stage is hoping that Marie Cahill gets a hit in the new musical play Daniel V. Arthur is about to produce for her. If Miss Cahill were a French star she would be with the Comédie Française. Her methods are so consummately legitimate and artistic and her technique is so beautifully sure that the connoisseurs of acting always look forward to her first-nights with real joy. What a shame that she does not give vaudeville a visit! To my mind she would be a starliner among headliners.

B. F. Keith's Prospect Theater in Brooklyn has gotten away to a wonderful start, having played to capacity all last week. The Royal in the Bronx is also showing every sign of a big season. The old Bronx is turning them away with pictures and vaudeville. The Bushwick is packing them and the Orpheum likewise. It looks like a "whale of a season" for Keith vaudeville.

All those Yankee stars now in Europe are asking for time. The sweeping reductions in salaries brought about by the war have annoyed, not to say peeved, Miss Janis, Miss Levey, Mr. Norworth and others who will soon be seen at the Palace and Colonial. There will be a grand rush back to Broadway.

That talking parrot whose Berlin manager refused $2,500 weekly for a Keith tour is eating its head off in Germany while its owner is at the front.

Many of the motion pictures of war scenes are too horrible to be shown in family theaters. These films are rigidly censored.

Leo Masse, the well-known vaudeville agent, is herding cattle in the forage department of the German army now fighting under the Crown Prince around Verdun. He is too short-sighted to shoot, so they put him to work feeding the live stock.

Aleck Fisher, brother of Clifford Fisher, is at the front in Belgium. He took part in the capture of Liege and the burning of Louvain. Clifford is still with us predicting the capture of Calais.

## MISS WALSH'S SKETCH

**"He Who Laughs Last" Opens in Brooklyn on Oct. 5**

Blanche Walsh inaugurates her vaudeville season at the Orpheum Theater in Brooklyn on Oct. 5, under Alf. T. Wilton's direction.

Miss Walsh has secured a new playlet, "He Who Laughs Last," written by M. E. Robertson. Miss Walsh does not leave the stage during the entire playlet.

## NEW TEAM FORMED

**Roszika Dolly and Martin Brown to Appear in Vaudeville**

Roszika Dolly and Martin Brown have joined forces for vaudeville. Mr. Brown is still in England, but the contracts for his appearances with Miss Dolly have been closed.

Miss Dolly and Mr. Brown have been booked by Edward S. Keller. They will open in or near New York on Oct. 5.

## SKETCH FOR MARION MURRAY

Edgar Allan Woolf has written a new playlet, "A Modern Prima Donna," for Marion Murray. Miss Murray will be supported by William G. Ricciardi.

The sketch breaks in to-morrow at a local theater and opens on United time on Sept. 21.

## FAMOUS MIDGETS AT VICTORIA

Mr. and Mrs. Tom Thumb, the world famous midgets, will open at the Victoria Theater on Sept. 28, offering a sketch, "Two Strings to Her Bow."

Mrs. Thumb is seventy-three years old and has been before the public for fifty-six years. Her husband is Count Migri.

## THE CASTLES IN VAUDEVILLE

Mr. and Mrs. Vernon Castle open in vaudeville at the Colonial on Sept. 28.

## GLASS AND DAVIS RETURN

Bonnie Glass and Al. Davis have returned from abroad.

## CROSS AND JOSEPHINE ARRIVE

Wellington Cross and Lois Josephine reached New York on Friday.

They opened at the Palace on Monday.

## MISS MAPLE SIGNED

**To Appear with Fletcher Norton and Maude Earl in "Last Tango"**

Audrey Maple has been signed by Arthur Hopkins to appear with Fletcher Norton and Maude Earl in "The Last Tango."

Miss Maple, last seen in "High Jinks," will have the role of a Parisian adventuress, for which Juliette Dika was originally cast.

"The Last Tango" opens to-morrow out-of-town and comes into New York immediately.

## "LOCKS OF PANAMA"

**Edgar Allan Woolf's New Playlet for Valerie Bergere Opens Soon**

"The Locks of Panama" is the title of Edgar Allan Woolf's latest playlet for Valerie Bergere.

Miss Bergere will open in the new sketch at the Brooklyn Prospect Theater on Sept. 21. The story and locale of the playlet are being kept secret until the premiere.

## VAUDEVILLE FOR CONVICTS

AUBURN, N. Y. (*Special*).—The 1,400 convicts of Auburn Prison were entertained on Labor Day with a vaudeville bill arranged by Manager James A. Hennessy, of the Jefferson and Auditorium Theaters. Daniels and Conrad appeared in musical numbers, Sheer and Herman in songs and dances, and George Richards, Harry J. Moseley and Gertrude Cary in the sketch, "Easy Money."

ELLA P. DANIELS.

## EXCLUSIVE SONGS FOR MISS DIKA

Juliette Dika is returning to vaudeville as a "single."

Ballard McDonald and Harry Carroll have contracted with Jules Stein, manager for Miss Dika, to write exclusive songs for her use.

## CHICK SALE ROUTED SOLID

Chick Sale has been booked solid to May in his "Country School Entertainment." Mr. Sale appears under Edward S. Keller's direction.

## EDNA LUBY FOR VICTORIA

Edna Luby will appear at the Victoria on Sept. 21.

Adele Ritchie will be a feature of the same bill.

## PRODUCES TWO SKETCHES

**C. M. Blanchard Presents Leander De Cordova and Ben Hendricks in New Acts**

Two new sketches have just opened under C. M. Blanchard's direction.

Ben Hendricks, known for his appearances in "Ole Olson," broke in his new playlet, "Hello, Mabel," at the Union Square last week.

Leander De Cordova is making his first appearances in a new military sketch, "Your Flag and Mine," by Willard Mack, at the Eighty-first Street Theater, during the first half of this week.

## NEIL KENYON COMING

**M. S. Bentham Arranging Season of Twenty Weeks for Comedian**

Neil Kenyon, the Scotch comedian who won an unusual success in vaudeville during his brief stay in America last season, is to return to this country in vaudeville.

M. S. Bentham is arranging a season of twenty weeks for Mr. Kenyon, opening in November. Reports had been current that Mr. Kenyon would tour at the head of his own company, but his vaudeville engagement is now certain.

## TEAM RETURNS

**Lorraine and Burke Back from England—Open in October**

Ted Lorraine and Hattie Burke, who were dancing in London when the war started, arrived a few days ago from England on the *Lapland*.

Miss Burke will rest at her home in Louisville and the team will open in vaudeville in October under M. S. Bentham's direction.

## NORA BAYES BACK, IMPROVED

Nora Bayes has arrived from abroad, much improved in health, and is staying at the Hotel Biltmore. Miss Bayes was in Germany motoring, following a stay in Kissingen, when the war started. She had considerable difficulty in making her way to the Coast.

Miss Bayes reopens in vaudeville at the Palace on Monday.

## COURTNEY SISTERS BOOKED

The Courtney Sisters returned to "big time" vaudeville on Monday at Shea's Theater in Buffalo. The sisters are booked by Alf. T. Wilton.

They play at Shea's in Toronto next week, with the New York theaters to follow.

## CONROY AND LE MAIRE'S NEW SKIT

Conroy and Le Maire, who opened in vaudeville at the Victoria last week, are preparing a new skit, in which they will open there on Monday.

## VOLANT FOR SOUTH AFRICA

Volant, who has been offering his flying piano act in England, sailed on the R. M. S. *Saxon* recently for South Africa. He is booked for the African Theaters Trust Tour.

## IN "GARDEN OF PEACHES"

Larry Ceballos, of Ceballos and Desmond, has succeeded Jack Connor in "The Garden of Peaches," which was produced by Jesse Lasky in Utica on Monday.

## VARIED BROOKLYN BILLS

BROOKLYN (*Special*).—U. B. O. celebrities and many other theatrical notables were present at the gala opening of Keith's magnificent new Brooklyn vaudeville theater, the Prospect, on Sept. 7. Mr. E. F. Albee, Mr. John J. Maloney, Congressman Daniel J. Griffin, P. S. Com. George V. S. Williams, and Postmaster William E. Kelly participated in the ceremonies, which were witnessed by a capacity house. The business administration of Brooklyn's newest and most beautiful vaudeville theater has been intrusted to William Massaud, formerly manager of Keith's Orpheum Theater. Mr. Massaud is very popular with Brooklyn theatergoers and the profession as well. The bill was of the usual Keith standard, with Sam and Kitty Morton in the headline position. Among the other artists were Nellie V. Nichols, Joe Jackson, the Gliding O'Mearas, Lyons and Yosco, "The Bride Shop," Weber and De Wolf, and the Great Aishi.

Adelaide and Hughes delighted the patrons of Keith's Orpheum Theater with their classic dancing. Winona Winter won favor with her dainty songs, while Frank Fogarty, the Dublin Minstrel, fired a broadside of new jokes at the Orpheum patrons. Charles Grapewin was seen in a screaming comedy, "Poughkeepsie." Among the other entertainers were Roy Cummings and Helen Gladings, the Six Brown Brothers, the Rooders, and the Five Martels.

Not in many months has there been such an evenly balanced bill as was presented at Keith's Bushwick Theater Sept. 7-12. Every act was a hit. Amelia Bingham enjoyed the coveted position. She presented "Big Moments from Great Plays." Her splendid offering is always greeted with enthusiasm in Brooklyn. Melville and Higgins are still "Putting on Airs," but they never fail to cause a riot. Harry B. Lester, Arthur Dunn, Dolly Connolly and Percy Wenrich, Ed Gallagher and Bob Carmen in "Before the Mast," Burdella Patterson in "Beaux Arts," Wentworth, Vesta and Teddy, and Dorothy Kenton all drew their share of applause from the Bushwick storehouse of appreciation.

J. LEROY DAVO.

# KATHLEEN CLIFFORD RETURNS SOON; ROBERT EDESON FOR VARIETIES

## Cecilia Wright Arrives—Nat. Wills Booked for 62 Weeks—Dorothy Jardon for Two-a-Day

Bushnell, S. P.
FLETCHER NORTON,
Soon to Appear with Maude Earl in Arthur Hopkins's Production, "The Last Tango."

Kathleen Clifford is to return to American vaudeville shortly, opening at the Colonial on Nov. 2.

Miss Clifford went to London quietly this Summer and scored one of the biggest hits ever made by an American in England. Signed immediately for the Empire, she quickly became a big favorite. American vaudeville audiences will welcome the delightful little artiste's return.

Miss Cecilia Wright, "the adopted daughter of the American Navy," arrived on the *Laconia* in Boston last Thursday. Miss Wright motored from Boston to New York. On Friday she was the guest of the officers of the battleship *Texas* at tea.

Miss Wright will begin her vaudeville tour at the Chicago Palace on Monday.

The latest legitimate star to invade vaudeville is Robert Edeson. Mr. Edeson was last seen on the stage in "Fine Feathers" and more recently in the Jesse Lasky feature releases.

Mr. Edeson will appear under C. M. Blanchard's direction. A playlet, "Apartment 309," by Ivy Ashton Root, will be the vehicle. Mr. Edeson opens at the Colonial on Sept. 28.

"The Refugees" is the timely title of George V. Hobart's sketch, in which Joe Hart will present Vera McCord and Arthur Shaw. Mr. Hart is also to present Tom Lewis in Tom Barry's dramatisation of P. G. Wodehouse's story, "Brother Fans," recently published in *McClure's*, while William B. Mack will be offered in Mr. Barry's playlet, "Dick Deadeye."

Broadway got a glimpse of Elizabeth Murray, delightfully tanned, last week. Miss Murray has been resting at Sea Girt, following her serious illness. The comedienne has completely recovered her health and shortly joins the rehearsal of the new Dillingham production, in which she will be featured with T. Roy Barnes and the Castles.

Miss Murray is consoling herself with the thought that she escaped being caught in the war panic, anyway. Rehearsals of the Dillingham production were to have started late in August, and the comedienne at the last moment postponed sailing on the *Lusitania*. She went to Sea Girt for a rest instead, was taken suddenly ill, and for five weeks was in a critical condition.

The appearance of Dustin and William Farnum in vaudeville now seems assured. Jesse Lasky will, it is expected, direct their tour. A dramatic vehicle suitable to their needs is, however, yet to be found.

Dorothy Jardon, recently in "The Dancing Duchess," opens in vaudeville shortly.

Claire Rochester, who scored again at the Victoria last week with her double voice, has received two unusual offers from musical comedy producers.

Fannie Brice and Nat Wills were features of the opening bill at the Colonial last week. Both scored heavily.

Sylvester Schaffer moves to the Brooklyn Orpheum on Monday for his fourth week in vaudeville.

James Kyrie MacCurdy is sharing honors with Kathryn Osterman in "True to Nature," which is playing at the Victoria this week. Owing to former plans, however, Mr. MacCurdy's tour in vaudeville will be brief. It will terminate in another week, after which he will direct the rehearsals of one of his dramas, which is to open on Oct. 15. Following this the author-actor-manager will be at liberty for productions, or he may promote a stock organization.

Paul Swan, the dancer, is soon to try the varieties.

Nat M. Wills is booked for sixty-two weeks solid through M. S. Bentham. His remarkable routing carries him to the week of Oct. 3, 1915. A substantial tribute to a clever comedian!

Last Sunday the New Brighton Theater closed its sixth and most successful Summer season. All credit to Manager Sam McKee and his son, Sam McKee, Jr., who did able press work. Next season the New Brighton opens on May 17.

Jack Norworth continues in the new edition of "Hullo, Tango," at the London Hippodrome. Elsie Janis left "The Passing Show" at the London Palace this week, being succeeded by Gaby Deslys.

"It Can Be Done," Laurence Rising's Princess Theater playlet recently seen at the New Brighton and Alhambra theaters, has lost its bookings, temporarily at least. Mr. Rising's sketch built about the efforts of an adventuress to fleece a shrewd business man, was considered too strong for Keith standards, according to reports. It is said a new story will be written around the remarkable railroad effect used in the playlet.

John Pollock, general press representative of the Orpheum Circuit, is vacationing.

May Boley, well known in musical comedy, is invading vaudeville in a song and patter act with a company of two.

Miss Boley will appear under Edward S. Keller's direction, opening Sept. 28.

Eleanor Fisher is returning to the varieties in a "single" act under Edward S. Keller's direction.

Lewis Waller recently opened an engagement at the London Empire, contributing four dramatic war time recitations: "Snarleyow," Kipling's "If," "The Ballad of the Clamperdown," and the speech before battle from "Henry V."


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# VAUDEVILLE DATES

*The current week is understood where no date is given.*

*Dates Ahead must be received by Friday for the next issue.*

ABOU Hamad Troupe: Keith's, Boston, 21-26.
"ACT Beautiful": Orph., Seattle.
ADAIR and Adair: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
ADAIR, Edith and Eddie: Orph., New Orleans.
ADELAIDE and Hughes: Orph., B'klyn; Alhambra, N.Y.C., 21-26; Prospect, B'klyn, 28-Oct. 2.
ADLER and Arling: Temple, Rochester; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
AHEARN, Chas., Troupe: Orph., Seattle.
AJAX and Emilie: Keith's, Boston.
ALEXANDER and Scott: Orph., Frisco, 21-26.
ALEXANDER Brothers: Orph., Memphis; Orph., New Orleans, 20-26.
ALEXANDER Kids: Orph., Montreal, Can., 28-Oct. 3.
ALEAOU: Victoria, N.Y.C.
ALLEN, Minnie: Orph., Omaha; Keith's, Wash., 21-26; Orph., Sioux City, 28-30.
ALTHOFF Sisters: Orph., St. Paul; Orph., Des Moines, 20-26.
AMERICAN Dancers, Six: Orph., Portland; Orph., Frisco, 20-26.
ANGEL, Lou: Maryland, Baltimore, 24-Oct. 3.
ANNAPOLIS Boys, Five: Keith's, Boston, 21-26.
ARBUCKLE, Maclyn, Co.: Orph., Memphis; Orph., New Orleans, 20-26.
ARGUS Brothers: Garrick, Wilmington, Del., 21-26.
ARLINGTON Four: Palace, Chgo.; Keith's, Columbus, 21-26; Keith's, Cinti., 28-Oct. 3.
ARMANIAS, Five: Lyric, Richmond, 21-26; Colonial, Norfolk, 28-30.
ARNAUT Brothers: Keith's, Cincin.; Keith's, Indianapolis, 21-26.
ASAHI Troupe: Victoria, N.Y.C.
ASHLEY and Canfield: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
ASORIA, Mlle., Co.: Orph., Salt Lake City; Orph., Denver, 20-26.
ASTAIR, Fred and Adele: Poli's, Springfield.
"AURORA of Light": Shuert's, Utica, N.Y.; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Oct. 3.
AUSTRALIAN Woodchoppers: Majestic, Milwaukee, 20-26.
BARRY, Belle: Alhambra, N.Y.C., 21-26; Keith's, Phila., 28-Oct. 3.
BAKER, Ward: Grand, Pittsburgh, 21-26.
BALLOU: Victoria, N.Y.C.
BANVARD and Tressni: Keith's, Cinti., 21-26; Keith's, Indianapolis, 28-Oct. 3.
BARAHAN and Grohs: Keith's, Indianapolis, 21-26.
BARNARD, Bessie: Alhambra, N.Y.C., 21-26; Maryland, Baltimore, 28-Oct. 3.
BARNES, Stuart: Orph., Montreal, 21-26; Shea's, Buffalo, 28-Oct. 3.
BARRY and Wolford: Palace, Chgo.
BARRY, Lydia: Keith's, Wash.; Prospect, B'klyn, 21-26.
BARTH, Lee: Orph., Omaha; Orph., Omaha, 20-26.
BARTON and Ledera: Victoria, N.Y.C., 21-26.
BARTON, Sam: Keith's, Prov., 21-26; Keith's, Boston, 28-Oct. 3.
BATES, Shirley, Co.: Lyric, Birmingham; Forsythe, Atlanta, 21-26; Orph., Jacksonville, 28-Oct. 3.
"BEAUTIES, The": Orph., Frisco, 4-26.
"BEAUTY Is Only Skin Deep": Bushwick, B'klyn, 21-26.
"BEAUX Arts": Maryland, Baltimore, 21-26.
BEILING, Grobert: Orph., B'klyn, 21-26; Alhambra, N.Y.C., 28-Oct. 3.
BENDIX Players: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
BERGER, Edward: Columbia, Grand Rapids, 21-26.
BERRA, Riedy: Maryland, Baltimore, 24-Oct. 3.
BERRA, Mabel: Shea's, Toronto; Maj., Chgo., 20-26.
BERRENS, The: Victoria, N.Y.C.
BERRESFORD, Harry, Co.: Alhambra, N.Y.C.; Grand, Syracuse, 21-26; Shea's, Buffalo, 28-Oct. 3.
BICKEL and Watson: Keith's, Louisville; Keith's, Cinti., 21-26; Orph., Birmingham, 28-Oct. 3.
BIG City Four: Orph., Harrisburg, Pa., 21-26.
BINGHAM, Amelia, Co.: Keith's, Wash.; Orph., B'klyn, 21-26; Alhambra, N.Y.C., 28-Oct. 3.
BINNS and Bert: Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19; Orph., Frisco, 20-26.
BISON City Four: Orph., Harrisburg, Pa., 21-26.
BOGANNY Troupe: Hipp., Cleveland, 21-26; Grand, Pittsburgh, 28-Oct. 3.
BOLAND and Holt: Orph., Frisco; Orph., Oakland, 20-27.
BONCONI, Maleta: Orph., St. Paul; Orph., Duluth, 20-26.
BOND and Chasen: Lyric, Birmingham; Forsythe, Atlanta, 21-26; Orph., Jacksonville, 28-Oct. 3.
BOOTHBY and Everson: Temple, Detroit; Temple, Rochester, 21-26.
BORANI and Nevara: Columbia, St. Louis; Maj., Milwaukee, 20-26.
BOSWORTH, Billy: Dominion, Ottawa.
BRADS, The: Keith's, Indianapolis; Keith's, Toledo, 28-Oct. 3.
BREEN, Harry: Orph., Des Moines; Orph., Kansas City, 20-26.
BRICE, Fannie: Bushwick, B'klyn; Alhambra, N.Y.C., 21-26.
"BRIDE Shop": Keith's, Phila.; Orph., Montreal, 21-26; Keith's, Boston, 28-Oct. 3.
"BRIDE, The": Bushwick, B'klyn.
BROOKS and Bowen: Palace, Chgo.; Keith's, Toledo, 21-26; Hill, Cleveland, 28-Oct. 3.
BROOKS, Harry, Co.: Temple, Detroit, 28-Oct. 3.
BROWN and Rochelle: Orph., Memphis; Orph., New Orleans, 20-26.
BROWN, George N., Co.: Cleveland, Baltic.
BRUCE, Fritz and Lucy: Grand, Syracuse; Palace, Chgo., 20-26; Keith's, Columbus, 28-Oct. 3.
BURKE, John and Mae: Orph., Lincoln.
BURKHART and White: Orph., Portland; Orph., Frisco, 20-26.
BURNHAM and Irwin: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
BURNS and Fulton: Orph., Lincoln; Orph., Kansas City, 20-26.
BURNS and Lynn: Royal, N.Y.C.; Bushwick, B'klyn, 21-26; Shubert's, Utica, 28-Oct. 3.
BURNS, Kilmer and Grady: Keith's, Toledo; Keith's, Columbus, 21-26; Keith's, Indianapolis, 28-Oct. 3.
CAMPBELL, Misses: Maryland, Baltic.
CARLOS Brothers: Orph., Oakland.
CARL, William, Co.: Keith's, Cinti.; Columbia, St. Louis, 20-26.
CARLTON Brothers: Orph., Oakland, 20-26.
CARMEN Girls: Keith's, Toledo, 21-26.
CARRERA, Diane, Co.: Orph., Sioux City; Orph., Omaha, 20-26.
CARTMEL and Harris: Orph., Des Moines; Orph., St. Paul, 20-26.
CARUS, Emma and Randall: Shea's, Buffalo; Shea's, Toronto, 21-26.
CASTLES, The: Keith's, Phila., 21-26; Victoria, N.Y.C., 28-Oct. 3.
CAVALCADE, Chief: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
CHEFFIRENN'S Manchurians: Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Oct. 3.
CHIP and Marble: Columbia, Grand Rapids; Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
CHRISTENNE and Lonisette: Keith's, Phila.; Keith's, Wash., 21-26; Maryland, Baltimore, 28-Oct. 3.
CHUNG Hwa Four: Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
CLARK and Verdi: Orph., Lincoln; Orph., Kansas City, 20-26.
CLAUDIUS and Scarlet: Orph., Montreal, 28-Oct. 3.
CLIFF Laddie: Maj., Milwaukee, 20-26.
CLIVE, Mazzie: Prospect, B'klyn.
CLINTONS, Novelty: Temple, Detroit; Temple, Rochester, 21-26; Grand, Syracuse, 28-Oct. 3.
COAKLEY, Hagney and Dunleavy: Orph., Jacksonville.
COATES, Keene and Johnston: Colonial, Erie, 28-Oct. 3.
COGHLAN, Gertrude, Co.: Orph., Minneapolis; Orph., Winnipeg, 20-26.
COLE and Denahy: Orph., Frisco; Orph., Oakland, 20-26.
COLLINS and Hart: Poli's, Springfield; Royal, N.Y.C., 21-26; Keith's, Wash., 28-Oct. 3.
COLLINS, Lottie: Keith's, Prov., 21-26.
"COLONIAL Days": Shea's, Toronto; Keith's, Toledo, 28-Oct. 3.
COMFORT and King: Grand, Pittsburgh; Keith's, Indianapolis, 21-26.
CONCHAS, Four: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19; Maryland, Baltimore, 21-26.
CONLIN, Ray: Orph., Lincoln; Orph., Des Moines, 20-26.
CONNELLY and Weinrich: Royal, N.Y.C.; Orph., B'klyn, 21-26; Alhambra, N.Y.C., 28-Oct. 3.
CONNELLY, Jane, Co.: Maryland, Balto., 21-26; Keith's, Phila., 28-Oct. 3.
CONNELLY Sisters: Orph., Memphis, 20-26.
CONROY and Lemaire: Victoria, N.Y.C.
CONROY and Mayels: Shea's, Buffalo; Shea's, Toronto, 21-26.
CONWAY and Betty: Temple, Detroit; Temple, Rochester, 21-26; Dominion, Ottawa, 28-Oct. 3.
COOK, Joe: Victoria, N.Y.C., 28-Oct. 3.
COOPER, Harry: Royal, N.Y.C.; Grand, Pittsburgh, 21-26; Alhambra, N.Y.C., 28-Oct. 3.
COOPER, Joe and Lew: Orph., Seattle.
COOTE, Bert, Co.: Dominion, Ottawa, Can., 28-Oct. 3.
CORBETT, Shepard and Donovan: Orph., Minneapolis.
CORELLI and Gillette: Keith's, Columbus; Orph., Montreal, 21-26; Dominion, Ottawa, 28-Oct. 3.
CORIO and Dinna: Keith's, Prov.; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
CORRADINI'S Animals: Orph., Kansas City, 20-26.
COTTER, Jack, and Ada Boulden: Prospect, B'klyn.
COWBOY Minstrels: Grand, Pittsburgh; Grand, Syracuse, 21-26; Bushwick, B'klyn, 28-Oct. 3.
CRANE, Mr. and Mrs. Douglas: Palace, Chgo.; Columbus, St. Louis, 20-26.
CRIGHTON Sisters, Three: Orph., Birmingham, 28-Oct. 3.
CROSBY and Dayne: Keith's, Boston, 14-26; Keith's, Providence, 28-Oct. 3.
CROSMAN, Henrietta, Co.: Orph., B'klyn.
CROSS and Josephine: Victoria, N.Y.C., 21-26.
CROWELL, Byrd Frost: Orph., Oakland; Orph., Los Angeles, 20-26.
CULLEN, James: Palace, Chgo.; Columbia, St. Louis, 20-26.
CUMMINGS and Gladdiner: Bushwick, B'klyn; Shubert's, Utica, 21-26.
CURTIS, Julia: Keith's, Phila.; Temple, Hamilton, Can., 21-26; Hipp., Cleveland, 28-Oct. 3.
DACE Brothers: Orph., Jacksonville.
DALY, Vinie: Orph., Salt Lake City; Orph., Denver, 20-27.
DAMEREAU and Chabot: Forsythe, Atlanta.
DARE Brothers: Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
"DARING, Prince": Keith's, Cinti., 21-26; Grand, Pittsburgh, 28-Oct. 3.
DARRAS Brothers: Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
DAVIS, Billie: Maryland, Balto.
DE ANGELIS, Jefferson, and Mrs. Davenport:
DE COE, Harry: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
DE HAVEN and Nice: Orph., Memphis; Orph., New Orleans, 20-27.
DE LA HOME: Orph., Kansas City; Orph., Omaha, 20-26.
DE LEON and Davies: Orph., Salt Lake City; Orph., Denver, 6-12.
DE MICHELLE Brothers: Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
DE PACE Opera Co.: Keith's, Boston, 28-Oct. 3.
DERKINA'S Dogs: Keith's, Indianapolis; Orph., Birmingham, 28-Oct. 3.
DE SCHELLE Brothers: Temple, Hamilton, Can.
DE SERRIS, Henrietta: Colonial, N.Y.C.
DE VINE and Williams: Keith's, Cinti., 28-Oct. 3.
DEVOY, Emmett, Co.: Prospect, B'klyn.
DIAMOND and Brennan: Prospect, B'klyn; Victoria, N.Y.C., 21-26; Alhambra, N.Y.C., 28-Oct. 3.
DINEHART, Alan, Co.: Colonial, N.Y.C.; Keith's, Prov., 21-26.
DIXEY, Henry E.: Palace, Chgo., 20-26.
DOHERTY'S, The: Orph., Jacksonville; Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
DOOLEY and Rugel: Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
DORE, Marie: Columbia, St. Louis; Keith's, Phila., 28-Oct. 3.
DORSCH and Russell: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
DOYLE, Percy: Orph., Montreal; Dominion, Ottawa, 21-26; Temple, Hamilton, 28-Oct. 3.
DUFFET, Bruce, Co.: Orph., Charleston, 14-16; Orph., Savannah, 17-19; Orph., Birmingham, 21-26; Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
DUFFY and Lorenzo: Orph., Los Angeles; Sprecheis, San Diego, 20-26.
DUNFEE, Josephine: Orph., Los Angeles, 14-26.
DUPREE and Dupree: Maj., Milwaukee; Maj., Chgo., 20-26.
DUPREE, Minnie, Co.: Lyric, Birmingham.
DURKIN, Kathryn: Orph., Seattle.
DYER, Hubert, and Co.: Orph., New Orleans.
"EDGE of the World": Orph., B'klyn, 21-26.
ELDRED, Gordon, Co.: Keith's, Phila., 21-26.
ELINORE and Williams: Maj., Milwaukee.
ELLIOTTS, Two: Victoria, N.Y.C.
EL RAY Sisters: Orph., Kansas City; Orph., Sioux City, 20-26.
EMMETT, Mr. and Mrs. Hugh: Orph., Birmingham; Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
ENGLISH, Nellie: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
ENGLISH Trio: Victoria, N.Y.C.
ENRICO: Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3.
ESTERNE Trio: Orph., Sioux City; Orph., St. Paul, 20-26.
EVERETT'S Hippodrome: Columbia, St. Louis; Orph., Memphis, 20-26.
FARRELL, Edward, and Co.: Dominion, Ottawa; Orph., Lancaster, Pa., 21-26; Maryland, Baltimore, 28-Oct. 3.
FENTON, Marie: Orph., Duluth.
FINN and Finn: Orph., Portland.


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Direction HARRY WEBER

FISHER and Green: Victoria, N.Y.C., 21-26.
"FIXING": Keith's, Phila., 21-26.
FITZGIBBON, Bert: Keith's, Indianapolis; Keith's, Cincinnati, 21-26.
FITZGIBBON, Marie: Poli's, New Haven, 21-23; Poli's, Springfield, 24-26.
"FIXING the Furnace": Temple, Detroit; Temple, Rochester, 21-26.
FLANAGAN and Edwards: Keith's, Indianapolis; Shea's, Buffalo, 28-Oct. 3.
FLURO, Prince: Lyric, Birmingham; Bijou, Savannah, 21-27; Lyric, Richmond, 28-30; Colonial, Norfolk, Oct. 1-3.
FORD and Hewitt: Keith's, Cincinnati; Grand, Pittsburgh, 21-26; Shea's, Buffalo, 28-Oct. 3.
FORD, Hattie: Orph., Lincoln; Orph., Des Moines, 20-26.
FORD, Max and Mabel: Orph., Brooklyn; Alhambra, N.Y.C., 21-26; Bushwick, Brooklyn, 28-Oct. 3.
FORDE, Hal: Colonial, N.Y.C., 21-26.
FOSTER, Bill: Keith's, Prov., 21-26.
FOX and Dolly: Alhambra, N.Y.C., 21-26; Shea's, Buffalo, 28-Oct. 3; Shea's, Toronto, 28-Oct. 3.
FOY, Eddie, and Family: Colonial, N.Y.C.; Temple, Hamilton, Can., 28-Oct. 3.
FRENCH and Ma: Colonial, N.Y.C.; Orph., Brooklyn, 28-Oct. 3.
FRIGANZA, Trixie: Orph., Lincoln; Orph., Kansas City, 20-26.
GALLAGHER and Carlin: Victoria, N.Y.C.; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
GALLOWAY, Louise, Co.: Keith's, Cincinnati, 21-26.
"GARDEN of Peaches": Shubert's, Utica, N.Y., 21; Orph., Harrisburg, Pa., 22-24.
GARDINER Trio: Orph., Denver; Orph., Lincoln, 20-26.
GAUDSMITHS, The: Keith's, Boston, 28-Oct. 3.
GEIGER, John: Columbia, St. Louis; Mal., Milwaukee, 20-26.
GEORGE, Edwin: Colonial, N.Y.C.; Grand, Syracuse, 21-26; Keith's, Phila., 28-Oct. 3.
GILLINGWATER, Claude: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
GIRARD and West: Temple, Detroit, 28-Oct. 3.
GIRLS from Milwaukee: Keith's, Boston, 28-Oct. 3.
GIRL in the Moon: Poli's, Scranton, 21-26.
GLYNN and Pauline: Orph., Brooklyn, 21-26.
GOLDEN, Claude: Orph., Reno, 14-16; Sherman Grand, Calgary, 17-19.
GORDON, Gobble: Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
GORDON, Kitty: Mal., Chgo.
GRANGER, Irene: Orph., Jacksonville.
GRANT and Hoag: Orph., Portland; Orph., Oakland, 20-26.
GRANVILLE, Taylor, Co.: Victoria, N.Y.C., 28-Oct. 3.
GRAPEWIN, Chas. and Co.: Colonial, N.Y.C.; Grand, Syracuse, 28-Oct. 3.
GRARERS, The: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
"GREEN Beetle, The": Orph., Memphis, 20-26.
GRIFF and Dietrich: Orph., Jacksonville, 21-26; Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
GRONART, Francis: Orph., Denver.
GUERRO and Carmen: Keith's, Columbus.
HALL, Billy Swede: Orph., Minneapolis, 20-26.
HALL, Pauline: Victoria, N.Y.
HALLIGAN and Sykes: Orph., Memphis, 21-26.
HAMILTON and Barnes: Keith's, Boston.
HANS Lange Girls: Orph., Salt Lake City, 20-26.
HARCOURT, Daisy: Victoria, N.Y.C., 28-Oct. 3.
HART, Marie and Billy: Orph., Los Angeles; Sorrechos, San Diego, 20-26.
HART'S Six Steppers: Mal., Chgo.
HARTMAN and Varady: Temple, Rochester; Grand, Syracuse, 21-26; Hipp., Cleveland, 28-Oct. 3.
HAVEL-O'Brien Co.: Sorrechos, San Diego; Orph., Oakland, 20-26.
HAVEMAN'S Animals: Victoria, N.Y.C., Sept. 28—Indef.
HAVILAND and Thornton: Keith's, Prov.
HAWTHORNE and Inglis: Bowery, N.Y.C.
HAZEL, Co.: Orph., Salt Lake City; Orph., Denver, 20-26.
HEATH and Millership: Keith's, Cincinnati; Keith's, Indianapolis, 21-26; Grand, Pittsburgh, 28-Oct. 3.
HENDLER, Hirschel: Lyric, Birmingham; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
HERN Sisters: Orph., Los Angeles; Sorrechos, San Diego, 20-26.
HICKEY Brothers, Three: Orph., Sacramento, 14-16; Yosemite, Stockton, 18-17; Orph., San Jose, 18-19; Orph., Los Angeles, 20-26.
HIGGINS, John: Orph., Denver; Orph., Omaha, 20-26.
HINES and Fox: Orph., Fresno; Orph., Sacramento, 21-23; Yosemite, Stockton, 24-26; Orph., San Jose, 27-29.
HOEY and Lee: Orph., Montreal; Temple, Hamilton, 21-26; Colonial, Erie, 28-Oct. 3.
HOFFMAN, Gertrude: Orph., Minneapolis, 20-26.
HOFFMAN, Joe: Colonial, Norfolk, 21-23.
HOFMAN, Harry, Co.: Orph., Green Bay, Wis., 17; Keith's, Chgo., 18-21; Keith, Kokomo, 22-24.
HOLT, Alf.: Forsythe, Atlanta; Orph., Jacksonville, 21-26.
HOMER, Lind, Co.: Temple, Detroit.
HOPKINS Sisters: Grand, Syracuse; Hipp., Cleveland, 21-26; Columbia, Grand Rapids, 28-Oct. 3.
HOUDINI, Harry: Victoria, N.Y.C., 21—Indef.
HUDSON'S Boys and Girls: Poli's, Springfield, 21-23; Poli's, New Haven, 24-26.
HOWARD and Simon: Maryland, Baltimore, 21-26.
HOWARD, Charles, Co.: Orph., Omaha, 20-26.
HOWARD, Great: Grand, Pittsburgh; Hipp., Cleveland, 21-26; Keith's, Indianapolis, 28-Oct. 3.
HUGHES, Mrs.: Alhambra, N.Y.C.
HUNTING and Francis: Orph., Sioux City; Orph., Minneapolis, 20-26.
HUNTING, Low and Mollie: Shea's, Toronto.
HUSSARS, Three: White; Alhambra, N.Y.C.; Colonial, N.Y.C., 21-26; Royal, N.Y.C., 28-Oct. 3.
HYMACK, Orph., Brooklyn, 21-26; Alhambra, N.Y.C., 28-Oct. 3.
IMHOFF, Conn and Coreene: Palace, Chgo.
ISHIMARU, Orph., Oakland; Orph., Fresno, 20-26.
"IT Can Be Done": Royal, N.Y.C.
JACKSON, Joe: Prospect, Brooklyn; Maryland, Balto.; Temple, Detroit, 21-26.
JAMES, Walter: Keith's, Prov., 28-Oct. 3.
JARVIS and Harrison: Keith's, Columbus, 21-26; Columbia, Grand Rapids, 28-Oct. 3.
JEFFERSON, Joseph, Co.: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
JOHNSON and Wells: Dominion, Ottawa, Can.; Temple, Hamilton, 21-26; Dominion, 28-Oct. 3.
JOHNSTON, Johnny, Co.: Orph., Omaha; Orph., Sioux City, 20-26.
JONES and Sylvester: Yosemite, Stockton, 16-17; Orph., San Jose, 18-19; Orph., Oakland, 20-26.
JULIET: Bushwick, Brooklyn; Orph., Brooklyn, 21-26; Grand, Syracuse, 28-Oct. 3.
KAJIYAMA: Columbia, St. Louis, 20-26.
KALICH, Bertha, Co.: Sorrechos, San Diego; Orph., Salt Lake City, 20-27.
KAMI: Victoria, N.Y.C., 28-Oct. 3.
KAUFMAN Brothers: Orph., Kansas City; Orph., Memphis, 20-26.
KELLY and Galvin: Orph., Harrisburg, 28-Oct. 3.
KELLY, Walter: Keith's, Toledo; Keith's, Columbus, 21-26; Grand, Syracuse, 28-Oct. 3.
KENNEDY and Rooney: Forsythe, Atlanta.
KENT, Miller, Co.: Maryland, Baltimore.
KID Cabaret: Garrick, Wilmington, Del., 21-26.
KIMBERLY and Mohr: Columbia, St. Louis; Palace, Chgo., 20-26.
KINGSTON and Ebner: Keith's, Phila., 28-Oct. 3.
KIRK and Fogarty: Palace, Chgo.; Mal., Milwaukee, 20-26.
KUTTING'S Animals: Keith's, Wash.; Maryland, Balto., 21-26; Colonial, Erie, 28-Oct. 3.
KORNAU, Fred: Orph., Denver; Orph., Lincoln, 20-26.
KRAMER and Morton: Orph., St. Paul; Orph., Duluth, 20-26.
KRAMER and Patterson: Orph., Memphis.
KRELLBERG, Musical: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
KREMKA Brothers: Keith's, Boston, 28-Oct. 3.
KRONOLD, Hans: Orph., Brooklyn, 20-26.
LADY Mel: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Orph., Jacksonville, 28-Oct. 3.
LA Blue Kim: Orph., Denver; Orph., Lincoln, 20-26.
LAMBERTI: Keith's, Boston.
LANE and O'Donnell: Keith's, Toledo; Keith's, Columbus, 21-26; Keith's, Cincinnati, 28-Oct. 3.
LANGDONS, The: Keith's, Phila.; Riverside, Brooklyn, 21-26; Royal, N.Y.C., 28-Oct. 3.
LARIGAN and Hayes: Orph., Savannah, 14-16; Orph., Charleston, 17-19; Orph., Birmingham, 28-Oct. 3.
LA RUE, Grace: Colonial, N.Y.C.; Keith's, Wash., 21-26.
LA TOY Brothers: Orph., Butte.
LAUDER Pictures: Keith's, Phila., 28-Oct. 3.
"LAUGH, Pa-ha-ha": Grand, Syracuse; Keith's, Toledo, 21-26; Keith's, Columbus, 28-Oct. 3.
LAWRENCE and Edwards: Keith's, Prov., 21-26.
LEAN, Cecil and Mayfield: Palace, N.Y.C.; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
LEE and Cranston: Keith's, Prov.
LEIGHTONS, Three: Keith's, Phila.; Keith's, Prov., 21-26; Maryland, Baltimore, 28-Oct. 3.
LEITZEL and Jeanette: Palace, Chgo., 20-26.
LEON Co.: Bushwick, Brooklyn.
LEONARD and Russell: Mal., Milwaukee; Palace, Chgo., 20-26.
LES JUNDTS: Shea's, Toronto; Temple, Hamilton, 21-26; Orph., Montreal, 28-Oct. 3.
LESTER, Harry S.: Keith's, Wash.; Prospect, Brooklyn, 28-Oct. 3.
LEWIS and Russell: Mal., Chgo.; Columbia, St. Louis, 20-26.
LEWIS, Harry: Sorrechos, San Diego; Orph., Salt Lake City, 20-26.
LIBBY and Burton: Orph., St. Paul; Orph., Minneapolis, 20-26.
LIGHTNER and Jordan: Shubert's, Utica, 28-Oct. 3.
LIND, Homer, Co.: Temple, Rochester, 21-26.
LINDA, Fred, Co.: Columbia, Grand Rapids, 21-26.
LOCKETT and Waldron: Orph., Reno, 14-16; Sherman Grand, Calgary, 17-19.
LORAINE and Dudley: Keith's, Indianapolis, 21-26.
LOUDLIN'S Boys and Girls: Poli's, Scranton.
"LOVE in the Suburbs": Poli's, Springfield; Keith's, Boston, 28-Oct. 3.
LUCIER, Lancton, Co.: Orph., Des Moines; Orph., Omaha, 20-26.
LYDELL, Rogers and Lydell: Orph., Reno, 14-16; Sherman Grand, Calgary, 17-19.
LYONS and Yosco: Keith's, Boston, 21-26; Bushwick, Brooklyn, 28-Oct. 3.
LYRES, Three: Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
MACBELLE and Ballet: Keith's, Wash., 28-Oct. 3.
MACART and Bradford: Garrick, Wilmington.
MACK and Ellis: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
MACK and Orth: Poli's, Scranton; Shubert's, Utica, N.Y., 21-26; Keith's, Boston, 28-Oct. 3.
MACK and Walker: Orph., Seattle.
MACLEYS, The: Colonial, N.Y.C.
MARENA and Delton Brothers: Orph., Harrisburg.
MARIE, Dainty: Colonial, N.Y.C.
MARLO and Duffy: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
MARTHA and Sister: Orph., Montreal.
MARTIN, H. B.: Orph., Omaha; Mal., Chgo., 20-26.
MARTINS, Flying: Royal, N.Y.C.
MATINEE Girls: Orph., Sacramento, 14, 15; Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19; Orph., Los Angeles, 20-26.
MAXIMS Brothers and Bobby: Lyceum, Rochester; Grand, Pittsburgh, 21-26; Colonial, N.Y.C., 28-Oct. 3.
MAYO and Tully: Orph., Harrisburg, Pa.
McCAY, Winsor: Colonial, N.Y.C., 21-26.
McCORMACK and Irving: Keith's, Prov., 21-26.
McGRATH, Billy: Shubert's, Utica, N.Y.; Grand, Pittsburgh, 21-26.
McDEVITT, Kelly and Lucie: Victoria, N.Y.C.
McFARLANE, George: Orph., Brooklyn; Alhambra, N.Y.C., 21-26.
McGINN, Frances, Co.: Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26.
McGOODS, Charles, Co.: Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26.
McKAY and Ardine: Columbia, St. Louis; Orph., Memphis, 20-26.
McLELLAN and Carson: Keith's, Wash.; Keith's, Phila., 21-26; Keith's, Prov., 28-Oct. 3.
McMAHON, Diamond and Clemence: Orph., New Orleans.
McNALLYS, Four: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Orph., Jacksonville, 28-Oct. 3.
McRAY and Cleary: Palace, Chgo., 20-26.
McWILLIAMS, Stengel and Baldwin: Keith's, Boston.
MEEHAN'S Dogs: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
MEISTERSINGERS: Temple, Rochester; Keith's, Prov., 21-26.
MELROSE, Bert: Shea's, Buffalo; Shea's, Toronto, 21-26.
MELVILLE and Higgins: Temple, Hamilton, Can.; Orph., Brooklyn, 21-26; Keith's, Phila., 28-Oct. 3.
MERODEMS: Grand, Pittsburgh; Palace, Chgo., 20-26.
MERLE'S Cockatoos: Orph., Jacksonville, 14-16; Forsythe, Atlanta, 21-26.
MERRILL and Otto: Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26.
METTETTIS, Five: Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
MEUTHER, Dorothy: Orph., New Orleans.
MEYARO'S Trio: Dominion, New Orleans; Maryland, Baltimore, 28-Oct. 3.
MILLER and Lyles: Yosemite, Stockton, 16, 17; Orph., San Jose, 18, 19; Orph., Los Angeles, 20-26.
MILLER and Vincent: Orph., Duluth; Orph., Winnipeg, 21-23.
MILTON and De Long Sisters: Orph., Savannah, 14-16; Orph., Jacksonville, 17-19; Orph., Harrisburg, 28-Oct. 3.
"MONA LISA": Royal, N.Y.C.
MONDE, Raz: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
MONTGOMERY, Marshall: Keith's, Columbus; Forsythe, Atlanta, 21-26; Orph., Birmingham, 28-Oct. 3.
MOORE and Littlefield: Orph., Reno, 14-16; Sherman Grand, Calgary, 17-19.
MORRIS, Billie: Orph., Sioux City; Orph., St. Paul, 20-26.
MORRIS, Wm., Co.: Keith's, Cincinnati, 21-26; Keith's, Toledo, 28-Oct. 3.
MORTON and Austin: Orph., Brooklyn; Royal, N.Y.C., 21-26; Prospect, Brooklyn, 28-Oct. 3.


M. S. BENTHAM
*Presents in Vaudeville*
CLIVE LOGAN
AND
JANE OTT
Assisted by
FRANK COX
*in "DANCES OF THE MOMENT"*
Maryland Theatre, Baltimore, Week September 14th

VALERIE BERGERE
AND HER COMPANY
In Dramatic Playlets

CLAIRE ROCHESTER
Headlining in Vaudeville

ERNEST ANDERSON *and* MARJORIE BURT
In Vaudeville for the Season
Booked Solid — Direction Jos. M. Schenck

FANNY BRICE
*IN VAUDEVILLE*
Direction MAX HART

HENRY CATALANO and JACK DENNY
In a Song Diversion
Direction HARRY WEBER

SONIA BARABAN and CHARLES C. GROHS
*Modern and Sensational Whirlwind Dancers*

WEBB and BURNS
Italian Minstrels
Direction Claude Bostock

KATE ELINORE AND SAM WILLIAMS
Booked Solid — Orpheum Circuit

The Great Italian Pianist
ANGELO PATRICOLO
*Steinway Piano Used Exclusively*
Direction Alf. T. Wilton
Booked Solid — U. B. O. Time

SAM BARTON
Silent Tramp Comedian
*Direction Max Hart*

THE ORIGINAL
Spissell Bros. and Mack
*In a European Novelty*
THE NEW CHEF
Direction M. S. Bentham

GUS VAN AND JOE SCHENCK
Pennant-Winning Battery of Songland

FRED J. ARDATH & CO.
IN
HIRAM
Booked Solid U. B. O.
Direction THOS. FITZPATRICK

FRED DUPREZ
*The International Comedian.*
BACK HOME

"Rube" Dickinson
will remain in Vaudeville
Direction Max Hart

## WILL COLLINS ON THE ENGLISH SITUATION

*[In response to a request from* THE MIRROR, *Mr. Will Collins, the well-known London vaudeville representative, sends the following message anent the English variety situation:]*

LONDON, ENGLAND (*Special to* THE MIRROR).—As far as the American performer's outlook is concerned, from the present view I can only tell you that those already booked can still be playing, but the majority have "turned tail" and left the English managers flat, with disappointments to fill in.

Of course, things are NOT normal, neither is it true that they are bad at every hall without exception; as a matter of fact, whilst some are doing awfully badly, others are doing big, so the depression seems to be working in localities.

WILL COLLINS.

*Tyler, N. Y.*

ANGELO PATRICOLO,

Pianist Now Touring in Vaudeville with Decided Success.

### PIERRE PELLETIER IN SKETCH

Pierre Pelletier has been routed over the United time by Paul Durand in his successful sketch, "The 10.40 West," by Harold Selman.

Julia Arden, last season in "What Happened to Mary," and Dorothy Kennedy, daughter of John J. Kennedy, of the Kennedy Players, have been engaged by Mr. Pelletier for the season.

### W. C. FIELDS RETURNING

W. C. Fields sailed last Friday from Honolulu and is due to arrive in San Francisco on Sept. 22.

### McINTOSH GETS TERRY AND LAMBERT

Terry and Lambert, now in London, have signed a contract with Hugh D. McIntosh for a world tour.

Mr. and Mrs. William Webb have entered vaudeville in the support of Bertha Creighton in the sketch, "Our Husband."

### KENNETH CASEY IN SOUTH AFRICA

Reports from South Africa indicate that Kenneth Casey, the New York boy and former Vitagraph star, has become a decided favorite in the music halls.

Before going to South Africa the boy star appeared through England with decided success, headlining in London, Birmingham, Leeds, Liverpool, Glasgow, Manchester, Southampton, Preston, Hanley, Newport and other places. He made a brief stop at Madeira on his way to South Africa. Successful engagements have already been played in Cape Town and Johannesburg.

### COMPLETE WORLD TOUR

Ernest Williams and Katherine Rankin arrived during the past week from London, completing a world tour which included engagements in Australia, India, Egypt, and England.

They were to have opened at Hammerstein's Victoria, recently, but their scenery and "props" were destroyed in the H. P. Knight Studio fire. The opening date has been postponed.

Edgar Allan Woolf has announced his intention of vaudevillizing the entire Shakespearean repertoire for the Keith theaters. His first effort in this direction is "Castle Romance," a vaudeville version of "The Taming of the Shrew," which Henry E. Dixey and Marie Nordstrom are to present at the Palace at an early date. Later the Palace will present a vaudeville version of "Much Ado About Nothing," with two well-known stars in the role of Benedick and Beatrice.

William Buress is preparing to appear in a vaudeville version of "It Happened in Nordland."

### CURRENT BILLS

Palace — Sylvester Schaffer, Nat M. Wills, Cecil Lean and Cleo Mayfield, Sam and Kitty Morton, Rosa Welch and George Crouch, Solti Duo, Herr Schichtl's Mariopettes.

Victoria—Pauline Hall, Conroy and Le Marie, Kathryn Osterman and company, Claire Rochester, Haveman's Animals, Alexio, Two Elliotts, Chris Richards, English Trio, Gallagher and Carlin, McDevitt, Kelly and Lucey, Berrens, Colonial—Eddie Foy and Family, Grace La Rue, Alice Eis and Bert French, Dainty Marie, Earle Reynolds and Nellie Donegan, Allen Dinehart and company, Edwin George, Genevieve Warner and Karla, the Magiers.

Alhambra—Harry Fox and Yansci Dolly, Nine White Hussars, Harry Beresford and company, Mrs. Gene Hughes and company, Lou Anger, Sophye Barnard, Tracy, Stone and Spink, Artois and Ernest.

Royal—Harry Cooper, Rooney and Bent, "The Mona Lisa," Edwards, Davis and company, Hawthorne and Inglis, Boeder's Invention, Flying Martins, Burns and Lynn.

Prospect—Robert T. Haines and company, Maggie Cline, Emmett De Voy and company, James Diamond and Sibyl Brennan, Sully Family, Burdella Patterson, Jack Cotter and Ada Boulden, Tuscano Brothers.

Orpheum—Henrietta Crosman and company, Adelaide and Hughes, George MacFarlane, Sam S. and Kitty Morton, James C. Morton and Ralph Austin, Charles and Fannie Van, Max and Mabel Ford, Redford and Winchester, La Toy Brothers.

Bushwick—Fannie Brice, "Sergeant Bagby," Truly Shattuck, Jack Ryan and Harry Tierney, Great Leon and company, "The Bride," Trevitt's Military Dogs, Gliding O'Mearas, Roy Cummings and Helen Gladings.


**FRED J. BEAMAN**
*Vaudeville Sketches*
Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Elwood, Hatton and Fuller, Kelly and Wentworth, Harry M. Moore, Lewis McCord, Hazlett and Deane, Dick Gratius, Caroline Franklyn Co. and Maurice Downey Co.
Room 407, Senate Office Building
WASHINGTON, D. C.

**JACK GORMAN**
author of vaudeville material
(Room 710) 1482 Broadway, N. Y. City

*"I write all of Nat M. Wills' Material"*
**JAMES MADISON**
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

The Great
**HOWARD**
*Like good wine, improves with age*
Direction . . Morris & Feil

**BROOKS AND BOWEN**
Two dark spots of joy.
Direction HARRY WEBER


RAY, John and Emma: Orph., Des Moines, 20-26.
RAYMOND and Bain: Maj., Milwaukee, 20-26.
RAYNO'S Dogs: Temple, Detroit, 28-Oct. 3.
REDFORD and Winchester: Orph., B'klyn.
"REDHEADS, The": Orph., Duluth; Orph., St. Paul, 20-26.
REED Brothers: Keith's, Columbus.
REISNER and Gores: Orph., Frisco; Orph., Oakland, 20-27.
REMPLE, B. and H., Co.: Orph., Harrisburg; Temple, Hamilton, Can., 21-26; Shubert's, Utica, 28-Oct. 3.
RENELO and Sister: Keith's, Phila., 28-Oct. 3.
REYNOLDS and Donegan: Colonial, N. Y. C.
REX Comedy Four: Temple, Hamilton, Can.
RICE, Sully and Scott: Shea's, Toronto; Dominion, Ottawa, 21-26; Temple, Hamilton, 28-Oct. 3.
RICHARDS and Kyle: Royal, N. Y. C., 21-26.
RICHARDS, Chris: Victoria, N. Y. C.; Maryland, Balto., 21-26.
RILEY and Wilson: Orph., Allentown, Pa., 14-16; Orph., Easton, 17-19.
RING, Blanche: Columbia, St. Louis; Maj., Milwaukee, 20-26; Hipp., Cleveland, 28-Oct. 3.
ROACH and McCurdy: Keith's, Indianapolis; Grand, Syracuse, 28-Oct. 3.
ROBERTS, Little Lord: Maryland, Balto.; Bijou, Savannah, 21-23; Victoria, Charleston, 24-26.
ROCHESTER, Claire: Victoria, N. Y. C.; Keith's, Wash.; Maryland, Baltimore, 21-26.
ROGERS, Four: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19; Bushwick, B'klyn, 21-26; Keith's, Phila., 28-Oct. 3.
ROEDER'S Invention: Royal, N. Y. C.
ROHMM'S Athletic Girls: Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19; Forsythe, Atlanta, 21-26; Orph., Birmingham, 28-Oct. 3.
ROGERS, Billie: Orph., Los Angeles, 20-26.
ROGERS, Will: Orph., Los Angeles; Spreckels, San Diego, 20-26.
ROMEO, The Great: Orph., Des Moines, 20-26.
ROONEY and Bent: Royal, N. Y. C.
ROSS, Charles J.: Maj., Chgo., 20-26.
ROSS, Edie; Orph., Harrisburg, Pa., 21-26; Shubert's, Utica, 28-Oct. 3.
ROUGET, Alberta: Columbia, St. Louis, 20-26.
ROYE, Ruth: Maryland, Balto.; Keith's, Phila., 21-26; Colonial, N. Y. C., 28-Oct. 3.
RYAN and Lee: Maryland, Balto.; Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Oct. 3.
RYAN and Tierney: Bushwick, B'klyn.
SALON Singers: Keith's, Columbus; Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Oct. 3.
SALVAGGIS, Two: Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
SAMUELS, Ray: Grand, Pittsburg; Victoria, N. Y. C., 21-26; Bushwick, B'klyn, 28-Oct. 3.
SANTLEY and Norton: Orph., Sioux City, 20-26.
SCENES from Grand Opera: Keith's, Indianapolis, 21-26; Keith's, Cinti., 28-Oct. 3.
SCHAFFER, Sylvester: Palace, N. Y. C., Aug. 31—indef.
SCHENCK, Joe, and Gus Van: Prospect, B'klyn.
SCHINDER, George: Keith's, Indianapolis, 21-26.
SCHOOLER and Dickinson: Forsythe, Atlanta, 21-26; Orph., Birmingham, 28-Oct. 3.
"SCHOOL Playground": Keith's, Providence; Maryland, Balto., 21-26.
SEBASTA'S, The: Orph., Duluth; Orph., St. Paul, 20-26.
SEELEY, Blossom: Keith's, Phila.
"SERGEANT Bagby": Bushwick, B'klyn; Royal, N. Y. C., 21-26; Keith's, Cinti., 28-Oct. 3.
SEYMOUR, Peters: Orph., Harrisburg; Keith's, Phila., 28-Oct. 3.
SHARP and Turek: Maj., Chgo.; Columbia, Grand Rapids, 21-26; Keith's, Toledo, 28-Oct. 3.
SHARROCKS, The: Maj., Chgo., 20-26.
SHATTUCK, Truly: Bushwick, B'klyn.
SHAYNE, Matthews, Co.: Maj., Milwaukee; Palace, Chgo., 20-26.
SHERMAN, Van and Hyman: Orph., Portland; Orph., Frisco, 20-26.
"SHOULD a Woman Tell?": Victoria, N. Y. C.
SHAVER'S Mooove: Bushwick, B'klyn, 21-26.
SMITH, Cook and Brandon: Forsythe, Atlanta, 28-Oct. 3.
SMITH, Irene and Bobby: Grand, Pittsburgh; Keith's, Cinti., 21-26; Keith's, Indianapolis, 28-Oct. 3.
SNOWDEN, Elmore: Orph., Duluth, 13-26.
SOAMES, Fred: Keith's, Cinti., 21-26; Grand, Pittsburgh, 28-Oct. 3.
SOLTL, Duc: Palace, N. Y. C.
SOCIETY Buds: Orph., Harrisburg, 28-Oct. 3.
SPISSELL Brothers and Mack: Orph., Jacksonville, 21-26; Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3.
"SQUARING Accounts": Dominion, Ottawa; Can., 21-26.
STAFFORD-Hayward Co.: Orph., Los Angeles, 13-26.
STANLEY, Aileen: Spreckles, San Diego; Orph., Salt Lake City, 20-26.
STANLEY, Stan, Trio: Orph., Seattle.
SCHICHTL'S, Herr, Marionettes: Palace, N. Y. C.
SQUARING Accounts: Temple, Hamilton, Can., 28-Oct. 3.
STRINER Trio: Grand, Syracuse.
STEPP, Goodrich and King: Victoria, N. Y. C., 21-26.
STEVENS and Marshall: Keith's, Columbus.
STEVENS, Edwin, Co.: Grand, Pittsburgh, 21-26; Keith's, Cinti., 28-Oct. 3.
SUGERS and Keefe: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
SULLY Family: Prospect, B'klyn.
SUTTON, McIntyre and Sutton: Temple, Detroit, 28-Oct. 3.
SWOR and Mack: Orph., Winnipeg; Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
SYLVIA, Royal, and Pard: Grand, Pittsburgh.
TALLY and Mayo: Poli's, New Haven, 21-26; Poli's, Hartford, 28-Oct. 3.
TALMO and Martha: Keith's, Indianapolis.
TANGO Chief: Maj., Chgo.; Columbia, St. Louis, 20-26.
TANGUAY, Eva: Keith's, Boston.
TAYLOR-Farrell Trio: Temple, Detroit; Temple, Rochester, 21-26; Orph., Montreal, 28-Oct. 3.
TELEPHONE Tangle; Columbia, Grand Rapids, 14-26.
The Kelly Florence, Co.: Colonial, N. Y. C.
TENDACHOE, Chief: Orph., Montreal, 21-26; Dominion, Ottawa, 28-Oct. 3.
THOMAS and Hall: Orph., Salt Lake City; Orph., Denver, 20-26.
THOMPSON, Charles: Columbia, Grand Rapids; Keith's, Toledo, 21-26; Keith's, Columbus, 28-Oct. 3.
TIMBERG, Herman; Orph., New Orleans; Orph., Birmingham, 21-26.
THUMB, Mrs. Gen'l Tom, Co.: Victoria, N. Y. C., 28-Oct. 3.
TONEY and Norman: Orph., Montreal; Dominion, Ottawa, 21-26; Temple, Hamilton, 28-Oct. 3.
TRACY, Stone and Spink: Alhambra, N. Y. C.
TRANSATLANTIC Trio: Orph., Los Angeles; Spreckles, San Diego, 20-26.
TRAVATO: Orph., Minneapolis; Orph., St. Paul, 20-26.
TRAVILLA Brothers and Seals: Orph., Minneapolis; Orph., Winnipeg, 20-26.
TREVITT'S Military Dogs: Bushwick, B'klyn; Keith's, Prov., 21-26.
TSUDA, Harry: Orph., Portland.
TURNERS, The; Keith's, Cinti.; Grand, Pittsburgh, 28-Oct. 3.
TUSCANO Brothers: Prospect, B'klyn; Alhambra, N. Y. C., 21-26.
TWISTO: Orph., Charleston, 14-16; Orph., Savannah, 17-19; Orph., Jacksonville, 21-26.
TYPER, Three: Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
USHER, Charles and Fannie: Columbia, Grand Rapids; Keith's, Toledo, 21-26; Keith's, Columbus, 28-Oct. 3.
VADIE, Mlle. Marvon, Co.: Orph., Salt Lake City, 20-26.
VAIL, Dave; Maj., Chgo.
VAN and Schenck: Prospect, B'klyn; Colonial, N. Y. C., 21-26; Keith's, Wash., 28-Oct. 3.
VAN BERGEN, Martin: Orph., Duluth; Orph., Minneapolis, 20-26.
VAN, Billie R., Co.: Poli's, New Haven; Poli's, Scranton, 21-26; Temple, Detroit, 28-Oct. 3.
VAN, Charles and Fannie: Orph., Oakland.
VANDINOFF and Louise: Bijou, Savannah, 21-23; Lyric, Richmond, 24-26; Col., Norfolk, Oct. 1-3.
VALVENO and Lamore: Keith's, Phila.
VERNON, Hope; Shubert's, Utica, N. Y.; Keith's, Boston, 21-26.
VIVIAN Ed and Buster: Maryland, Balto.; Shea's, Buffalo, 21-26; Shea's, Toronto, 28-Oct. 3.
VIOLINSKY: Orph., Montomery; Maj., Chgo., 21-26.
VOELKER, Mr. and Mrs., and Co.: Orph., Montreal; Dominion, Ottawa, 21-26; Temple, Hamilton, 28-Oct. 3.
VOLLMER'S, The; Keith's, Cinti.; Keith's, Phila., 21-26.
VON TILZER and Nord: Orph., B'klyn; Keith's, Phila., 21-26; Keith's, Prov., 28-Oct. 3.
WALDEMAR, Younes and Jacobs: Orph., Oakland; Orph., Sacramento, 21-22; Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26.
WALLACE, Florence; Orph., Salt Lake City, 20-27.
WALLENSTEIN and Prosby: Hipp., Cleveland; Keith's, Columbus, 28-Oct. 3.
WARD and Cullen: Orph., Sioux City; Orph., St. Paul, 20-26.
WARD, Belle and Ward: Orph., Salt Lake City; Orph., Denver, 20-26.
WARNER, Genevieve, Co.; Colonial, N. Y. C.; Royal, N. Y. C., 21-26; Orph., B'klyn, 28-Oct. 3.
WEBB and Burns: Grand, Syracuse, 28-Oct. 3.
WEBER, Charles; Forsythe, Atlanta; Orph., Birmingham, 21-26.
WELLS and Bundy: Sprechles, San Diego; Orph., Salt Lake City, 20-26.
WELCH, Rosa, and George Crouch; Palace, N. Y. C.
WENTWORTH, Vesta and Teddy; Prospect, B'klyn, 21-26; Royal, N. Y. C., 28-Oct. 3.
WERNER, Amoras; Keith's, Toledo; Keith's, Columbus, 21-26; Hipp., Cleveland, 28-Oct. 3.
WESTANA, The; Colonial, Norfolk, 21-23; Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3.
WESTON and Claire; Imperial, Vancouver, 14-16; Orph., Victoria, 17-19; Orph., Seattle, 20-26.
WESTON and Leon: Keith's, Wash.
WESTON, Willie, Co.; Shea's, Toronto; Temple, Detroit, 21-26; Temple, Rochester, 28-Oct. 3.
WHITE and Jason; Orph., Regina, 14-16; Sherman Grand, Calgary, 17-19.
WHITFORD and Ireland: Lyric, Scranton, 21-26.
WILLIAMS, Tompson, Co.; Grand, Pittsburgh, 28-Oct. 3.
WILLIAMS and Wolfus; Orph., Kansas City; Orph., Sioux City, 20-26.
WILLS and Hassen: Keith's, Portland, Me.
WILLS, Nat M.; Palace, N. Y. C.; Keith's, Boston, 21-26; Orph., B'klyn, 28-Oct. 3.
WILSON, Doris, Co.; Orph., Memphis; Orph., New Orleans, 20-27.
WILSON, Frank; Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26.
WILSON, Grace; Keith's, Cinti.
WILSON, Lew, Riley; Shubert's, Utica, N. Y., 21-26.
WOOD and Wyde; Colonial, Erie, 14-16; Keith's, Boston, 28-Oct. 3.
WOOD, Britt; Orph., Des Moines.
WOOD, Maurice; Keith's, Prov.
WOODMAN and Livingston: Orph., Sioux City.
WRIGHT, Cecelia; Palace, Chgo.; Grand, Pittsburgh, 28-Oct. 3.
"WRONG from the Start"; Orph., Kansas City; Maj., Chgo., 20-26.
WYNN, Bessie; Temple, Detroit; Temple, Rochester, 21-26.
YULE, Charles, Co.; Orph., Minneapolis; Orph., Duluth, 20-26.
ZARRELL, Leo, Trio; Columbia, St. Louis; Orph., Memphis, 20-26.
ZAZELLE, H., Co.; Orph., Denver; Orph., Lincoln, 20-26.
ZEDA and Hoot; Keith's, Prov., 28-Oct. 3.
ZEIGLER'S Dogs; Maj., Chgo., 20-26.

MORTON and Glass: Bushwick, B'klyn, 21-26.
MORTON, Ed.; Keith's, Toledo, 21-26; Columbia, Grand Rapids, 28-Oct. 3.
MORTON, James J.; Orph., Montreal.
MORTON, Sam and Kitty; Orph., B'klyn; Palace, N. Y. C.; Bushwick, B'klyn, 21-26; Keith's, Wash., 28-Oct. 3.
MOSHER, Hayes and Mosher; Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
MOZARTS, The; Spreckles, San Diego; Orph., Salt Lake City, 20-26.
MULLER and Coogan; Orph., Montreal, 28-Oct. 3.
MURPHY, Chauncey, Co.; Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
MYSTIC Bird; Columbia, Grand Rapids; Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
NANA; Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
NASH, Julia, and Co.; Grand, Syracuse; Orph., Jacksonville, 21-26.
NATALIE and Ferrari; Orph., Los Angeles, 13-26.
NEHER and Kansel; Forsythe, Atlanta, 28-Oct. 3.
NEPTUNE'S Garden; Orph., New Orleans.
NEVINS and Erwood; Columbus, St. Louis, 20-26.
NEWELL and Most; Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
NICHOLS, Nellie V.; Keith's, Boston; Grand, Syracuse, 21-26; Temple, Detroit, 28-Oct. 3.
NONETTE; Temple, Rochester.
NORCROSS and Holdsworth; Poli's, Springfield; Poli's, Scranton, 21-26; Maryland, Baltimore, 28-Oct. 3.
NORTON and Nicholson; Victoria, N. Y. C., 28-Oct. 3.
NOSSES, Musical; Kedzie, Chgo., 14-16; Avenue, Chgo., 17-20; Wilson, Chgo., 21-23; Maj., Dubuque, 24-26; Maj., Waterloo, 27-30.
OAKLAND, Sisters; Orph., Memphis; Orph., New Orleans, 20-27.
OAKLAND, Will, Co.; Orph., Minneapolis; Orph., Winnipeg, 20-26.
OLIVA; Orph., Kansas City; Orph., Sioux City, 20-26.
O'MEERS, Gliding; Bushwick, B'klyn.
O'MEERS, Josie; Temple, Hamilton, Can.; Colonial, Erie, 28-Oct. 3.
O'NEIL, Dee; Prospect, B'klyn, 21-26.
ORR, Ellen and De Costa; Temple, Rochester.
OSTERMAN, Katherine, Co.; Victoria, N. Y. C.
OTTO, Elizabeth; Orph., Montreal, 28-Oct. 3.
OWER and Ower; Orph., Des Moines; Orph., Omaha, 20-26.
PALFREY'S Bears; Orph., Salt Lake City; Orph., Denver, 20-26.
PANTZER Duo; Keith's, Indianapolis, 21-26; Keith's, Cinti., 28-Oct. 3.
PARILLA and Frabito; Keith's, Phila.; Orph., Birmingham, 21-26; Forsythe, Atlanta, 28-Oct. 3.
PARSHLEYS, The; Colonial, Erie, 28-Oct. 3.
PATRICOLA, Angelo; Shea's Buffalo; Shea's, Toronto, 21-26; Temple, Detroit, 28-Oct. 3.
PATTERSON, Burdella; Prospect, B'klyn.
PAULA; Palace, Chgo.
PEAK'S Educated Blockheads; Orph., Montreal; Dominion, Ottawa, 21-26; Temple, Hamilton, 28-Oct. 3.
"PEKIN Mysteries"; Shea's, Buffalo, 28-Oct. 3.
PELLETIER, Charles, Co.; Orph., New Orleans.
PENTON, Marie; Orph., Lincoln, 20-26.
PEPPIARO; Dominion, Ottawa, Can.; Victoria, N. Y. C., 28-Oct. 3.
PERKIN Mysteries; Keith's, Boston; Shubert's, Utica, 21-26.
PERKINOFF and Rose; Grand, Syracuse, 28-Oct. 3.
PIATROV and Glaser; Orph., Kansas City; Orph., Des Moines, 20-26.
PIETRO; Keith's, Phila., 21-26.
PORTER and Sullivan; Victoria, Charleston, 21-23; Bijou, Savannah, 24-26.
POTTS, Ernie, Co.; Orph., Minneapolis; Orph., Duluth, 20-26.
PRUITT, Bill; Maj., Milwaukee; Temple, Detroit, 28-Oct. 3.
RAJAH, Princess; Keith's, Cinti., 21-26.
RANDALLS, The; Orph., Omaha; Orph., Kansas City, 20-26.
RAVENSCROFT, Charlotte; Keith's, Indianapolis; Shea's, Buffalo, 28-Oct. 3.

# MOTION PICTURES

*ROBERT E. WELSH—Editor*

THE MIRROR Motion Picture Department Established May 30, 1908


## COMMENT AND SUGGESTION

### OPPORTUNITY KNOCKS

OPPORTUNITY still frequents motion picture circles, the pessimists to the contrary. She is waving tradition aside just now by knocking more than once at the doors of film men. Many have heard the summons and attempted to answer it, a few with fair success, but no one has yet been fully able to grasp this latest offering of Dame Opportunity.

We refer to the wonderful prize awaiting the man who can find an outlet for the advertising and educational pictures, that, so far as the production end is concerned, are now entering upon their period of greatest strength. But making the picture is but half the undertaking, and the weaker half at that. There is still lacking what in publishing circles would be called circulation. Advertising men admit the value of the motion picture advertisement, but before turning to extensive use of this medium in reaching the general public they want to be shown a systematic, reliable, country-wide circulation. The best brains of the industrial field are struggling with the problem, but they will be the first to welcome heartily the man with the solution.

DAVID HIGGINS,
As He Will Be Seen in "His Last Dollar," Coming Famous Players' Release.

The education picture is in a somewhat similar position, though it is gratifying to see that exhibitors are daily growing more receptive to this class of picture. Schools are also slowly waking to the advantages of pictures; but as yet the problem remains of keeping a film working systematically and often enough to make its production profitable. Stocking up your shelves with all sorts and varieties of educational pictures to meet infrequent calls for a few of the subjects is not good business. The man who can establish depots and routes stretching out from these centers which the educational pictures can systematically cover will have tapped the well-spring of the picture field's greatest opportunity. The life of an ordinary dramatic picture will be but a breath compared to the period during which revenue can be obtained from educationals under those conditions.

Who says there are no more opportunities in motion pictures?

### "BUSINESS AS USUAL"

"BUSINESS AS USUAL" is the motto of English film men in the present war crisis. In the manufacturers' and renters' advertisements, on the lips of all exhibitors, "Business as Usual" is the slogan being used to combat a peril to the industry that is assuredly great. Though words have their limits, their value being mainly psychological, the present English favorite will undoubtedly do much to stem the tide of business rout natural under the circumstances.

Though with much less reason, "Business as Usual" might well be called into play on this side of the water while the voices of the hard times croakers are so loud. It is going far in search of trouble to find any great danger to the picture business in the "war of worlds;" but there are many who make the journey. Certainly the loss of the rich European market is a blow that will be felt by the manufacturers, but the majority of the big companies are on solid foundations, and, aside from the passing of a few dividends and a slight let-up in the wonderful growth of the past few years, the effects will not be far-reaching. The question of chemicals is still a worrying mystery to most film men; but there is talk of American-made substitutes being on hand when the pinch begins to be felt. When we come to the exhibitor there is still more reason for optimism. Any commercial depression that this country may experience as a result of Europe's trouble will have a long route to travel before reaching the cheap-priced amusement afforded by the motion picture.

So let's borrow from Tommy Atkins's stay-at-home brother and adopt "Business as Usual" to ward off the grouches.

## EFFICIENCY IN THE STUDIO

CAN up-to-date business methods, meaning a maximum of results from every minute and every dollar spent, be instituted in the production of pictures? Or is the taint of the "show business" too strongly present? Many film men believe it is, and their studios are examples of their belief; others hold a brief for system, and declare it is as much needed in the studio as the bank. Among these last-mentioned is Captain WILBERT MELVILLE, of the Western Lubin studio, located in Los Angeles, and who is now in the East on a business trip. "From the moment our players report in the morning till their departure every moment is spent in actual production work," is the boast of the Western Lubin forces. This requires system, the planning of all work for days and weeks ahead, and in results it does not mean that the director is hurried in staging the film, but that, unencumbered by hasty last-minute preparations, he is given more time for rehearsing and carefully producing the picture.

The working plan of this studio efficiency makes interesting reading. The system begins to operate before the script is approved for production. All the scripts which receive consideration are passed on by Captain MELVILLE. Most often he suggests alterations with a view to strengthening weak spots in story or action. When it has been decided to produce a script the director to whom it is assigned is called in, several days ahead of time, and the scenario writer also, if he is available. Then a conference takes place during which all the details of production are carefully gone over. In this manner an outline is obtained of all the preparations which will have to be made. The director indicates what sets, props, costumes, transportation and other things he will need and when he will need them. At once the machinery of preparation is set in motion and orders are issued from the office to the various departments. The director is relieved of all further worry on account of preparations and can devote his whole thought to problems of direction proper. From time to time he may be called upon to pass upon details such as the choice of a particular article of furniture or wardrobe, but the mass of detail is assumed by the general manager, who stands by and sees that everything is handled.

The saving of wasted time in order that it may be usefully employed toward the production of better pictures is one big factor in the demonstrated efficiency of Captain MELVILLE's system of administration. The saving of wasted money in order that it may be usefully spent in getting tangible results is another. Captain MELVILLE holds that he has just as much right to insist on getting full value for every dollar spent as does the Standard Oil Company or any other large industry conducted on scientific business principles. He has no patience whatever with the theory that the business of manufacturing motion pictures is "show business," and consequently a legitimate field of prey for all sorts and conditions of people. Every

CAPTAIN WILBERT MELVILLE,
Manager of Lubin's Western Branch.

motion picture manufacturer in Southern California knows to his sorrow that the merchants with whom he is compelled to do business charge him highly inflated prices for everything he buys or rents. This is partly due to the fact that motion pictures are regarded as "show business" and partly to the fact that the merchants have discovered the lax business methods of the producers in the past and know how easy it is to get by with extortion. One of the Lubin directors told the writer that on one occasion Captain MELVILLE had just engaged in a series of skirmishes with furniture dealers, who sought to charge him outrageous rentals for furniture used in sets; the general manager made a quick decision, jumped into an automobile and went downtown, where he bought a $5,000 bill of furniture in about three hours. The furniture was moved to the studio and since then there have been practically no rental charges for furniture, while, at the rate the merchants had been attempting to charge, the rental charges meantime would have reached nearly $5,000. On another occasion Captain MELVILLE discovered that certain costumes were being rented from a costumer about three times a month at a rental of $1.50 apiece for each occasion. Immediately he obtained bids for the making of identical costumes and ended by buying all he needed of them for $8.50 each. Notwithstanding his determination and insistence upon getting full value for what he spends on his product, his directors say that he is more than liberal in laying out money for pictures. No director can make a hit with the general manager by trying to skimp on legitimate expense. "Spend every cent that will help your picture; only see to it that you put the results on the screen," is one of his standing orders to the directors. One hundred per cent. efficiency, such as he has undoubtedly obtained in his studio, does not mean niggardliness. What it does mean is that by spending no more money than the average manufacturer does it is possible to obtain productions of much greater merit, and the time has come when this is what counts with the public.

BENNIE ZEIDMAN,
Publicity Man, Eaco Films.

## WITH THE FILM MEN

Bennie Zeidman has shaken the dust of the Quaker City from his feet and, dangling the watch which his associates gave him as a token of their esteem, has become a full fledged Broadwayite. He is now under the sheltering wing of Edwin August as publicity man for the Eaco Film Company.

In these days when so many of the boys are "out of a job" it is certainly a testimonial to the ability of John Peiser that he should be able to resign from a position one week and make a selection from three new ones the following week. The position that looked best to him was with the Eaco Film Company, where he is now installed in charge of the accessory department.

The European war has upset many theories, but Mark Dittenfass will not have his upset. In conversation a few days ago he gave as a reason for not going to war that he "was a single taxer and did not believe in war."

**Screen Club Notes**

Saturday, Oct. 3, is election day. Every member who can possibly arrange to be there should do so, even at a personal sacrifice, for this election is particularly important. Several of the present officers, who have been so instrumental in the success of the club, have signified their intention of not serving again; but there is a good chance of their reconsidering. The following officers are to be elected: President, first, second, and third vice-presidents, treasurer, corresponding and recording secretaries, and four members of the board of governors. Polls are open from 3 P.M. until 9 P.M.

Anthony P. Kelly, well-known scenario writer, is rapidly recovering at the Polyclinic Hospital, from an attack of pneumonia.

The description of bad business conditions in the South by William H. Oldknow, who receives his mail at Atlanta, but is just as liable to be found in any city in the United States, is responsible for the purchase of a bale of cotton by the club. As far as we have heard this is the first bale purchased by any organization in the country-wide "Buy a Bale" crusade.

Charlie Abrams, accompanied by a fleet of out-of-town buyers, among whom were H. T. Lux, of the Cincinnati Buckeye Exchange; C. G. Thompson, Victor Film Service, Cleveland, and Charles Olson, of Indianapolis, dined at the Screen Club, Sunday. One of the visitors whispered that Charlie gave away a diamond scarf pin with every print he sold. F. J. B.

## WRECK FOR LUBIN FILM

### Trains Collide and Also Hit Automobile to Furnish Feature Thrills

BELLEFONTE, PA. (*Special*).—The Lubin company under the direction of Romaine Fielding pulled off a big thing at Phillipsburg, this county, on Tuesday, Sept. 8, in a head-on collision between two trains, one freight with seven cars and the other passenger with three coaches, before a crowd of ten thousand spectators. The railroad was the Pittsburgh and Susquehanna. Twelve cameras were trained on the collision from all directions. The wreck was perfect from a picture standpoint. Mr. Fielding's company consisted of Mildred Gregory, Eleanor Mason, Flora Lee, Peter Lang, George Trimble, and Martin Heiney, and a company of cameramen, numbering about thirty altogether.

Before and after the collision various scenes for four scenarios of feature films were taken. The plays are named, respectively "The Disaster," "The Valley of Lost Hope," "The Hour of Disaster," and "The Brute in the Jug," all of which were written and staged by Mr. Fielding. An automobile was also struck by an engine going forty miles an hour and torn to bits, the dummy being thrown over one hundred feet.

GEORGE T. BUSH.

# "MADE IN LOS ANGELES"

## Coast Film Manufacturers Talk of Putting That Boosting Tail-Piece on All Films Made There—Other News of the Colony

LOS ANGELES (*Special*).—Wherever one meets a Los Angeles man he hears a boost for the City of Angels. The stranger within our gates hears the glories of the climate and environment sung in every key—even the rival merchants boost each other, so strong is the get-together-and-stick-together spirit. Now the film is to be called upon to swell the grand chorus of praise. Being the hub of the greatest motion picture colony, the city has launched a campaign for a boost conclusion of every screen story filmed here. It is said that some manufacturers propose to end each locally produced film with the words "Made in Los Angeles," on the ground that fans have an overpowering desire to know where the pictures are made. Incidentally the scheme will impress upon 20,000,000 picture spectators constantly the name of the Angel City.

There is no war scare in the great film colony of the Pacific Coast up to the time of this writing. Instead there are unusual rush and preparations in the many studios which turn out 70 per cent. of American motion pictures. In the big Selig studios not only all directors are at work, but two big features are under way with a large force of scenic artists, carpenters and costumers preparing for the third production to run nine reels. With sufficient chemicals on hand to operate the plant four years, this studio has no worries. Out at the splendid Griffith-Mutual studio, every director is rushing production, while Mr. Griffith continues to use hundreds of people in hurrying along the feature, "The Clansman." No cuts have been made there either. At the Universal studio and at Universal City there is enthusiasm. Manager Bernstein says that the corporation, which has been expending $6,000 a week for the completion of the new Universal City alone, now is paying $10,000 weekly. No cut in salaries or producing companies is even contemplated, declares Mr. Bernstein. The Kalem studios, the Usona, the Vitagraph, Bosworth, Lasky, and Western Lubin are busy and optimistic places. No hint of panic or backset has been heard.

Max Figman and Lolita Robertson are playing in "The Hoosier Schoolmaster," the first picture of the Masterpiece Film Manufacturing Company, backed by local capitalists. The corporation proposes to put on nine features a year. The Court Street studio is used.

A crowd of fortunate spectators witnessed the scene depicting the assassination of President Lincoln in the story of "The Clansman," Griffith's new production. Bitzer and his camera shot the scenes from the gallery, the camera's scope including heads in the gallery, a large audience below, the full stage and boxes, the upper one holding "President and Mrs. Lincoln." Of course the full interior scenes were afterward cut and mingled with close-ups, but the range, number of costumed extras in the audience and hundreds of little details composed a striking and rather different set. Griffith's audiences have been very large throughout the picture, the exteriors attracting a heavy automobile contingent.

Anita Loos, the versatile and youngest photoplay writer, has just concluded a trip over the Pacific Coast, from border to border. She saw many awe-inspiring things. Therefore, a fresh batch of sparkling comedies may be expected from her pen.

Domesticity has surrounded the former Miss Anne Drey, motion picture actress, with much impressiveness. The pretty young woman quit the studio more than a year ago in order to experience housekeeping as the bride of Hawley Turner, a lively young newspaper man, of this city. It is said the courtship was of an entire day's duration. Be that as it may, the third reel of this domestic pastoral reveals two active boys—twins, in fact—who chose to make their appearance at the household simultaneously.

While on the subject it must be mentioned that George Holt, Jr., the new son of the notable Vitagraph actor, arrived in this world with a tooth. In order to prove that there was no "block" in the picture, your correspondent was shown the infant, close up. It must be admitted, without coercion or promise of reward, that the tooth is a wonderful thing, its minute owner being duly proud of the same, revealing it frequently.

Calder Johnson reports writing a comedy in half an hour on order from Manager Bernstein, Universal.

It is possible Henry Walthall will join a company in Los Angeles upon completion of "The Clansman." It is understood this remarkable actor will leave Griffith.

The Universal is rushing a "Let Us Have Peace" picture. It is said Director Charles Giblyn and company put it over in two days. This is not a record for that studio where there is a general standing order for a minimum of 7,000 feet of picture negative, per director, each month.

Lasky will use Barnum and Bailey's Circus for scenes in "The Rose in the Ring," with Theodore Roberts playing lead. The circus is due here very soon, after which the director and camera man will get busy with the big top.

The Symphony Theater, another Broadway beauty, has opened here, giving the promenaders of the big thoroughfare all kinds of features and programmes to select from. Joseph Rittigstein and Thomas Du Bois are the owners. S. L. Boseley, formerly with Clune, is manager.

How Lee Morris thought he put down an entire rebellion alone and unassisted and, at the moment of his triumph, how Bid Smith, wafted aloft by an explosive shell, descended and grabbed all the honors, were trifles of a Selig comedy last week. The more important things are war blisters and a ruined suit of clothes for the Smith comedian, while Morris tried to carve his left hand off in his sword scrap with two entire armies. Both are able to be about again.

The *Script*, official publication of the Photoplay Authors' League, is sorry for the "newsies" who write it "movies."

It is reported that the Salt Lake Railway Company is planning to film the scenic sections of its line. Charley Pike has charge of the arrangements.

If insurance is arranged for film actor folks, as suggested in Los Angeles, what premium will Brennan, Sterling, Bennett, Murray, Normand, Nellan, Lancaster, and other lofty tumblers have to pay for a look-in?

Marc Edmund Jones, the photoplay author, has been so quiet recently that a rumor crept around the colony to the effect that flowers would be in order. However, the mysterious silence is explained. The alert Jones merely was out of town on special orders.

Frank E. Woods, editor-in-chief of the Mutual studio here, states that, false reports to the contrary, his office gives due consideration to all scripts received, whether they have been rejected at other studios or not. "And we purchase some which have been the rounds," adds Mr. Woods.

Charley Clary, the handsome but gloomy actor of the Selig jungle-zoo, is stalking about the "streets of Cairo" in the role of Mohammed, wearing the most valuable Oriental clothing in America. It was loaned the majestic Charley by a wealthy Arabian, and includes three burnouses of silk, silver and camel-hair. The story is "The Carpet of Bagdad," now almost completed by Director Colin Campbell.

Princess Mona Darkfeather's competition for children resulted in the receipt of about 3,000 drawings of Indian maidens. Two prizes went to America, two to England and one to Scotland.

Mabel Normand and Blanche Sweet are on their vacations. W. E. WING.

## COMPLAIN OF CENSOR

### Ohio Exchange Men Start Active Campaign to Seek Redress

COLUMBUS (*Special*).—Local exchange men and exhibitors are up in arms over the workings of the censor system, and at the instigation of the Edwards-Zetler Feature Film Company a meeting was held yesterday to discuss means of securing redress.

Though the censors have had several months to prepare for putting the censor law into operation, they are apparently deluged by the number of films offered for review or else the system is entirely at fault, for it is impossible for any of the exchanges to get their pictures passed within a reasonable length of time. The film men promise to take an active part in the coming elections if redress can be secured in no other way.

## FILM SAVED FROM WAR

### Gaby Deslys Picture Smuggled from Paris to Famous Players' Studio

"How they brought the news from Ghent," the heretofore classic war line, must now be relegated among the memoirs of ancient wars in favor of the latest military exploit, "How they brought the film from Paris," and more particularly the Gaby Deslys film.

When it was announced, on the eve of Gaby's departure for Paris, that she had been engaged by Adolph Zukor to make her first appearance in motion pictures in a Famous Players feature, to be produced in France, no one foresaw that the gigantic war now raging through Europe would prevent the transmission of the film from Paris to America. The motion-picture drama which was intended to immortalise the varied talents of Gaby was completed simultaneously with the outbreak of the war, when the French military authorities laid down the ukase that no one could take or send photographs of any nature out of Paris. In the meantime, however, the production was scheduled as a forthcoming release on the Famous Players programme; and, as the demands of art know no restraint, not even those dependent upon military exigencies, it became necessary to adopt drastic methods to get the film from Paris to the New York studios of the Famous Players.

Two special French messengers were engaged by the London manager of the Famous Players to conduct this delicate and difficult mission; and, in the guise of volunteers on their way to join their regiment at Calais, they made the long journey on foot. Arrived at Calais, they made their way across the channel to Dover, changing their identities on this route to English messengers in the employ of the London branch of the Famous Players, and thence to London and Liverpool, where they embarked, still enveloped in the film under their clothes, on board the *Celtic*, which arrived in port last Friday.

The subject in which Gaby Deslys is to be presented to the motion-picture public is an original conception written around the star, entitled "Her Triumph." It is reported that Adolph Zukor paid Gaby $15,000 for transferring her famed beauty and charm to the screen.

## HUTCHISON NOW SAFE

### American Company President Escapes from War-Swept Europe to London

S. S. Hutchison, president of the American Film Manufacturing Company, has now arrived in London after a trip through France during the trying days of war. Mr. Hutchison left London over a month ago for a trip through the Continent combining business and pleasure. He was in Switzerland when the outbreak of the war was announced, and was forced to remain in Berne for weeks before he could see an opportunity to go to England.

While in Switzerland Mr. Hutchison witnessed the mobilization of the Swiss army, 400,000 strong. He took an active part in the organization of the Americans and English stranded there, and when transportation became fairly normal again left for Paris. His story of the trip to Paris and then on to London is similar to the harrowing tales told by all refugees. In passing over France he had frequent opportunities to witness the French troops on the way to the front.

Mr. Hutchison will probably return to America the latter part of this month.

The George Kleine offices complain that many exhibitors are making use of the paper on Kleine's "European Armies in Action" to advertise other films. It's a dangerous practise.

ARTHUR JOHNSON MAKES HIS DEBUT AS A SERIAL STAR.
Scene from "Lord Cecil Intervenes," Initial Installment of Lubin Series.

## NEW THEATERS

The Gay Theater, Knoxville, Tenn., with a seating capacity of 1,500, opened very auspiciously on Labor Day. The house is equipped with the most modern systems of ventilation, heating and sprinkler system. Licensed pictures are projected at an angle of 45 degrees from two machines at a distance of 108 feet. An excellent bright, clear picture is obtained. The credit for this successful arrangement goes to Charlie Champe, house manager, who has been an operator and mechanician almost since the beginning of the picture industry.

B. Samuelson will open the new theater at Southern Boulevard, north of the juncture of Westchester Avenue and West Farms Road, Bronx, New York, on Oct. 1. The theater has a seating capacity of 600.

A. S. Davis and Son are the proprietors of the new Princess Theater in Grand Rapids. The new house seats 300 and is thoroughly up-to-date. The Lyric, Grand Rapids, is owned by the same company.

The Vista Theater is a new Chicago photoplay house. It is located at Forty-seventh Street and Cottage Grove Avenue and opened with the George Kleine feature, "Antony and Cleopatra." The Vista seats 1,000.

### BEYFUSS IN TOWN

Alex. B. Beyfuss, general manager of the California Motion Picture Corporation, has arrived in New York city to conclude several important negotiations. Glowing reports have come from the West as to the excellence of the first three "California" pictures, "Mignon," "Salomy Jane," and "Mrs. Wiggs of the Cabbage Patch." The California Corporation, sponsored by a group of San Francisco millionaires, has spared no expense in setting a new standard for photoplays, and the splendid results obtained are largely due to the tireless efforts of Mr. Beyfuss.

### GRAU VOLUME READY

After a fifteen-day delay owing to technical problems, Robert Grau's "The Theater of Science" will be released this week. The library edition is already being distributed, and the entire distribution of the first public edition will be completed in another week.

### LICENSED FILM RELEASES

**Monday, Sept. 21.**

(Bio.) Just a Bit of Life. Dr.
(Edison) The Adventure of the Hasty Elopement. Ninth of "Octavius." Amateur Detective Series. Com.
(Ess.) Swedie's Skate. Com.
(Kalem) The Potter and the Clay. Two parts. Dr.
(Lubin) An Untarnished Shield. Second of "The Beloved Adventurer" Series. Dr.
(Pathe) Pathe's Daily News, No. 61, 1914.
(Selig) The Livid Flame. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 59.
(Vita.) Fine Feathers Make Fine Birds. Dr.

**Tuesday, Sept. 22.**

(Bio.) The Ring and the Book. Two parts. Dr.
(Cines) The Master Force. Two parts. Dr.
(Edison) The Blue Coyote Cherry Crop. Dr.
(Ess.) Love's Magnet. Dr.
(Kalem) The Green Hose. Dr.
(Lubin) The Wise Detectives. Com.
(Lubin) A Six-Foot Romance. Com.
(Melies) The $1,000 Pants. Com.
(Selig) For Love of Him. Dr.
(Vita.) The Blood Ruby. Two parts. Dr.

**Wednesday, Sept. 23.**

(Edison) Post No Bills. Com.
(Ess.) The Fable of "One Samaritan Who Got Paralysis of the Helping Hand." Com.
(Kalem) The Vanishing Tribe. Two parts. Dr.
(Lubin) Aunt of Five. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 62, 1914.
(Selig) A Just Punishment. Dr.
(Vita.) A Double Error. Com.

**Thursday, Sept. 24.**

(Bio.) The Fall of Muscle-Bound Hicks. Com.
(Bio.) The Plumber's Pick. Com.
(Ess.) Slippery Slim and the Green-Eyed Monster. Com.
(Lubin) The Triumph of Right. Two parts. Dr.
(Melies) How Clarence Got His. Com.
(Selig) Hearst-Selig News Pictorial, No. 60.
(Vita.) A Close Call. Dr.

**Friday, Sept. 25.**

(Bio.) Her Doggy. Com.-Dr.
(Edison) Grand Opera in Suburbville. Two parts. Com.
(Ess.) A Splendid Dishonor. Two parts. Dr.
(Kalem) Jones's Wedding Day. Com.
(Lubin) The Investment. Dr.
(Selig) You Never Can Tell. Com.
(Selig) Who Got Stung. Com.
(Vita.) A Horseshoe—For Luck. Com.

**Saturday, Sept. 26.**

(Bio.) The Gold Thief. Dr.
(Edison) Twins and Trouble. Com.
(Ess.) The Strategy of Broncho Billy's Sweetheart. Dr.
(Kalem) Rory O'Moore. Dr.
(Lubin) Did He Save Her? Com.
(Lubin) Between One and Two. Com.
(Selig) The Newsboy Tenor. Dr.
(Vita.) Hearts and Diamonds. Two parts. Com.

### MUTUAL FILM RELEASES

**Monday, Sept. 21.**

(Amer.) The Redemption of a Pal. Two parts. Dr.
(Keystone) He Loves the Ladies. Com.
(Reli.) Our Mutual Girl, No. 56. Top.

**Tuesday, Sept. 22.**

(Beauty) Caught in a Tight Pinch. Com.-Dr.
(Maj.) Heir of the Mines. Western Dr.
(Than.) The Varsity Race. Two parts. Dr.

**Wednesday, Sept. 23.**

(Amer.) His Faith in Humanity. Dr.
(Broncho) Parson Larkin's Wife. Two parts. Dr.
(Reli.) The Last Shot. Western Dr.

**Thursday, Sept. 24.**

(Domino) The Test of Flame. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 91.

**Friday, Sept. 25.**

(Amer.) The Taming of Sunnybrook Nell. Dr.
(Kay-Bee) The Death Mask. Two parts. Dr.
(Princess) The Balance of Power. Dr.

**Saturday, Sept. 26.**

(Keystone) (Title not yet announced.)
(Reli.) The Runaway Freight. Two parts. Dr.
(Royal) Scarecrow. Com.

### UNIVERSAL FILM RELEASES

**Monday, Sept. 21.**

(Imp) Redemption. Two parts. Dr.
(Sterling) In and Out. Com.
(Victor) Rome. Exhibiting the Vatican. Sc.

**Tuesday, Sept. 22.**

(Crystal) East Lynne in Rueville. Com.
(Gold Seal) The Toy o' Hearts. Series No. 8. The Mock Rose. Two parts. Dr.
(Universal Ike) The "Dear" Hunter. Com.

**Wednesday, Sept. 23.**

(Animated Weekly) No. 133.
(Belair) The Aztec Treasure. Two parts. Dr.
(Joker) Statuesque Beauty. Living Reproductions of the World's Statues.
(Joker) Jane's Lovers. Com.
(Nestor) The Half Breed. Western Dr.

**Thursday, Sept. 24.**

(Imp) Universal Boy—The Newsboy's Friend. Juvenile Dr.
(Rex) Little Sister. Dr.
(Sterling) A Shooting Match. Two parts. Com.

**Friday, Sept. 25.**

(Nestor) Fruits and Flowers. Com.
(Powers) The Actress. Dr.
(Victor) Elsie's Uncle. Two parts. Com.-Dr.

**Saturday, Sept. 26.**

("101" Bison) "Richelieu." Four parts. Dr.
(Joker) (No release this week.)


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***"If the Germans capture Nancy, what will become of the Broadway chorus"***

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**AUTHOR — LUBIN COMPANY — PRODUCER**

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CURRENT RELEASES: **"THE BELOVED ADVENTURER" SERIES**

Fifteen Photoplays, and in Book Form

FRANK POWELL,
Producer of Pathe Features.

THE DEVELOPMENT of the feature as a factor in the motion picture field has done much to bring Frank Powell into the forefront of directors. Among the recent Eclectic features to Mr. Powell's credit are "The Ghost," a three-reel Colonial drama; "The Corsair," a four-reel Turkish story; "Lucille," and "The Stain," a six-reel story of modern American life. "The Taint," a six-reel drama of present-day life, is also to be released soon. In years Mr. Powell is young, but in directing experience he is far from youthful. Starting as a stage director for Augustus Thomas, he later joined Kirke La Shelle and afterward spent several years in Europe. His debut in motion pictures was made with the Biograph Company, where he directed comedies for over two years, when he returned to Europe and joined the Pathe forces as a producer of historical and romantic dramas. Though compelled at this time to lay off work owing to ill health, he made the time valuable by touring the Continent, acquainting himself with foreign customs and types. On his return to America he was engaged by the Powers Motion Picture Company and after working with them some time rejoined Pathe Freres as a director of special features.

## AT WORK ON SELIG ZOO

### Million Dollar Home of Selig Company Rapidly Nearing Completion

LOS ANGELES (*Special*).—The Selig Jungle Zoo was last week captured by a corps of landscape gardeners who are now putting the final touches to the grounds already dotted with buildings that are works of art. Plants, shrubbery, and flowers are appearing in many places, while ground has been combed in great swaths for the widespreading greensward planned. The auto speedway and parking stands have been completed in solid concrete, while much additional driveway is finished about the spacious grounds. It has been decided to spare the beautiful grove of towering eucalyptus, and utilise their mammoth shade for the comfort of guests in the Land of Sunshine.

The promenades in and about the animal cages, which join at the plaisance, also are completed, while the concealed lights are in place before the cages of the great zoo.

The miniature Selig-Panama Canal is completed and shimmers in its tortuous course, from the dead line of the studio grounds to its outlet at beautiful Eastlake Park. The various "locks" of this stream divide such places as Persons Lake, Kathlyn Falls, and Santschi Rapids.

The outer gates, massive in design and planned by the famous California mission architect, Benton, are rearing mightily upward, later to bear the cunningly designed figures of jungle beasts, from the hands of Sculptor Romanelli, of Italy.

The date for the opening of this million-dollar studio has not been set, but the rapid completion of the entire jungle zoo promises a speedy christening by enthusiastic Los Angelans and commercial bodies.

## SORROW FOR C. J. HITE

At a meeting of the board of directors of the New York Motion Picture Corporation, held on Sept. 10, 1914, the following statement was directed to be spread upon the minutes:

"The directors of the New York Motion Picture Corporation have heard with deep sorrow of the death of their associate, Charles J. Hite, a man of strong purpose and broad outlook, with whom the appreciation of a problem meant its solution, eager for new operations and quick to seize them when they came, always a true and loyal friend, and fair and just in every relationship. The loss of his counsel will be long and deeply felt, and his memory will go with us through life as that of an upright, able, vigorous and kindly man."

## NEWSY NOTES

"What's His Name?" a recently completed Lasky feature, will probably be produced on the legitimate stage soon. Samuel Goldfish and Jesse L. Lasky, heads of the Lasky organization, are now arranging for the production, which will be the first time that a stage play has been made from a screened novel. Max Figman and Lolita Robertson will star in the play as in the film.

Over two hundred performances of "Cabiria" have now been given on Broadway. The Itala picture is now at the Globe Theater, and from indications is still far from the end of its run. Last Tuesday was Screen Club night at the playhouse and many score Screeners attended the performance as guests of their fellow-member, Harry R. Raver, director-general of the Itala Company in America.

Monte M. Katterjohn, formerly Eastern Universal scenario editor, and now a free-lance script and magazine writer, is busily engaged in writing a book which chronicles the events in the life of Florence Lawrence. Miss Lawrence's career from long before she was known as "The Biograph Girl" down to the Victor period, is said to make interesting reading.

Under the management of F. M. McClintic, the Academy of Music, Fourteenth Street, New York city, is meeting with success as a home for feature films. In addition to the pictures, a novel musical programme is also offered.

O. W. Moore, manager of the Blaché Indianapolis exchange, is now booking Blaché and Solax features from his Indianapolis office. Mr. Moore expects to make an announcement soon regarding the distribution of Blaché and Solax features through Ohio, Indiana, and Kentucky, which may include the notice of a new Blaché exchange in Cleveland.

A new use for the motion picture has been discovered by Pittsburgh labor unions. At a recent strike at the Westinghouse Electric Company plant a machine was set up near the entrance to the factory and the picture of all strikebreakers taken. As the films were later shown at a meeting of the strikers it soon became impossible to prevail on any of the members of the union to return to work for fear of passing the dread camera.

## FILM DOCTOR THE LATEST

### Albert Dorris Meeting with Success at Novel Vocation

Albert Dorris, formerly with the Vitagraph Company in various important capacities, is busily engaged in the latest offshoot of the motion picture business. He is a doctor for "sick" pictures, and calls his workshop a film hospital. His work consists in taking a picture that is either hopelessly bad or only fairly good and improving it so that it is fit to market successfully. His friends say that "Doctor" Dorris has proven remarkably successful at the work, and has already many Broadway feature successes to his credit. At any rate, results have been such that Mr. Dorris plans the opening of a Los Angeles branch.

While engaged with the Vitagraph, Mr. Dorris paid particular attention to the indications of the future demands in pictures. He personally visited thousands of exhibitors all over the United States, learning at first hand all of the reasons for local conditions. And then being directly connected with the Vitagraph Theater in an executive capacity, he acquired much knowledge now proving beneficial in his new line of work. Additional to this, S. L. Rothapfel, the wizard of the motion picture exhibiting business, has been of keen assistance; his wonderful theories and practises aiding "Doctor Dorris" in no small sense.

## ED-AUS OPEN SEASON

### Many New Members Received at First Meeting of Season

The opening meeting of the Ed-Au Club was held Saturday evening, Sept. 5. President C. B. Hoadley was in the chair and plans for an interesting and beneficial Winter's programme were discussed. New members accepted were: Daniel Carson Goodman, Carroll Fleming, Elizabeth Lonergan, and Arthur Ellery, of the Thanhouser Company; Donald C. Buchanan, of the Vitagraph; Frank Beresford, of the Universal; Michael Potter, Benjamin Barondess, A. D. Cloud, president of the Cloud Publishing Company, and Roy S. Hanford, managing editor of the *Photoplay Magazine, Movie Pictorial, and Photoplay Scenario*.

May Louise Farley, of New York city, was elected secretary to fill the unexpired term of Monte Katterjohn. Reverend Dr. Stockton was appointed to read a paper on "The Educational Elements of the Motion Picture" at the next meeting, he choosing his subject. Letters of regret were read from Miss Maibelle Heikes Justice and Arthur Leeds, both of whom were unable to be present. A resolution introduced by John William Kellette having for its object the dropping from membership of resident members who were absent from two consecutive meetings without valid excuse was placed on the table.


# Selig Announcements

BIG WAR NEWS PICTURES
DIRECT FROM EUROPEAN BATTLEFIELDS
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**Hearst-Selig News Pictorial**

First in War First in Peace First in Popularity

**Order from Your Exchange Today**

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**SELIG CURRENT RELEASES, SEPT. 28—OCT. 3**

Released Sept. 28
**THE GOING OF THE WHITE SWAN**
In Two Reels
A thrilling, heart-interest story of the great Northwest.—Featuring BESSIE EYTON and WHEELER OAKMAN.

Released Sept. 28
**THE HEARST-SELIG NEWS PICTORIAL**
One Reel

Released Sept. 29
**THE REAL THING IN COWBOYS**
In One Reel
A Selig comedy-drama, typical of the West.

Released Sept. 30
**THE LOYALTY OF JUMBO**
In One Reel
A Selig animal picture, introducing "Toddles," the elephant.

Released Oct. 1
**HEARTS AND MASKS**
In Three Reels
An exceptionally interesting society-detective drama from the celebrated novel written by Harold MacGrath.—An elaborate production, featuring KATHLYN WILLIAMS.

Released Oct. 1
**THE HEARST-SELIG NEWS PICTORIAL**
One Reel

Released Oct. 2
**AN EMBARRASSING PREDICAMENT**
In One Reel
Depicting the mis-adventures of a loving young couple.

Released Oct. 3
**FOUR MINUTES LATE**
In One Reel
A Selig railroad drama, telling the story of a plot foiled by Providence.

Write or wire for State Rights for **"THE SPOILERS"**
Watch for **"THE ROSARY"**—A big, new, Selig feature

BIG NEW SELIG THREE-REEL THRILLER RELEASED OCT. 1

**HEARTS AND MASKS**

From the celebrated detective novel written by HAROLD MacGRATH
Featuring KATHLYN WILLIAMS

Your local newspaper can get plates for the story from the Western Newspaper Union.

THE SELIG POLYSCOPE COMPANY
General Offices, 20 East Randolph St., Chicago, Ill.

# GILES R. WARREN

*Producer of Feature Films*

Selig Polyscope Co. Chicago

# MARSHAL NEILAN

Managing Director

KALEM CO. Hollywood, Calif.

# AL. E. CHRISTIE

PRODUCER OF
NESTOR COMEDIES
UNIVERSAL FILMS

# JOHN E. INCE

*CREATOR OF LUBIN INCEOGRAPHS*

INCE'O'GRAPH: *noun;* A drama of silence that speaks.
—*Standard Dictionary*

Examples: THE FALSE SHADOW; THE ERRING; THE HEART REBELLIOUS

# GOSSIP OF THE STUDIOS

EDITH KINGDON HALLOR.

EDITH KINGDON HALLOR has just closed an engagement with the Ramo Company and is resting before announcing future plans. Miss Hallor is a comparative newcomer to the theatrical profession, being only a year and a half in the Thespian ranks. Her debut was made with the Columbia Players, at Washington, D. C., after which she joined the Poli Players. The engagement with the Ramo Company marked her initial screen appearance. While with this organization she played in "The Governor's Ghost," "The Criminal Path," "Thou Shalt Not," and others.

LITTLE MAURICE WILCOX STEUART, of the "Five Steuarts," formerly of the Biograph, will be seen as the king in a film version of "Three Weeks," now in course of preparation.

JOHN J. COLEMAN, late studio manager and director for the Gene Gauntier Players, has left for Chicago to attend a meeting of the Supreme Council of the Ancient Accepted Scottish Rite Masons. Mr. Coleman is one of the few theatrical men in the world who ever attained the high honor of a thirty-third degree in Masonry. Having resigned his position with the Gene Gauntier Players, Mr. Coleman will devote all of his time to looking after his chain of theaters throughout the South until he decides to re-enter the film field as a director.

CRANE WILBUR, the Pathe star and hero of the "Perils of Pauline" series, tells a good story on himself.

"I was to play a special one-night engagement at a large theater in Allentown, Pa., Mr. Wilbur said, "and I arrived in Allentown that evening about eight o'clock. I had to 'go on' about nine o'clock, so I thought I'd look about for a hotel before going to the theater. To my dismay I found that there wasn't a room or even a bed to be had in the whole city. A Masonic convention was in town, and the hotels were all full—even the private families had rented all their spare beds. There was no train back to New York that night, and I had about made up my mind to sleep in a dressing-room at the theater when I saw before me a vision of a handsomely appointed bedroom complete in every detail. Upon closer investigation I found the vision to be a reality. It was a beautiful bedroom set in the display window of a large furniture store. The bed was all ready to sleep in, with even the coverlet invitingly turned back. They were just about to close the store, so I quickly entered and sought the proprietor. He proved to be a man who had often seen me in pictures. I told him of my plight and offered to pay a good sum for the rent of his window bedroom for one night. There were curtains to the windows, of course, and with these drawn down I would have as much privacy as in a hotel room. The novelty of my idea appealed to the proprietor and he agreed upon condition that I occupy the bed as a guest of the house. Needless to say, I accepted and went rejoicing on my way. That night the watchman let me in the store, pulled down the curtains, and I slipped into my luxurious bed for a good night's sleep. I had it, but, oh, what an awakening! Shouts of laughter called me from my dreams, and when I opened my startled eyes I saw that every curtain was up and a laughing, joking crowd was staring at me through the window. The watchman had probably forgotten my presence and raised the curtains. I called for him, but he did not hear me, and I had to lie for hours, it seemed, with my head under the covers, not daring to move. At last the proprietor came, pulled down the curtains, and released me. When I slipped out of the store I noticed a huge sign that was fastened to the bed; it read: 'Housewives! Open an account with us and put this in your home on easy terms!'"

THE STREETS of Cairo have found a temporary resting place in the Selig west coast studios. Director Colin Campbell has erected a good slice of Cairo as the background for "The Carpet From Bagdad," the Harold MacGrath story he is now filming.

PEARL WHITE gets her share of real perils in the work of filming "The Perils of Pauline." Recently, while at work at Lake Saranac, in the Adirondacks, on the thirteenth episode, Pauline was being chased by gypsies and had to jump from the top of a high cliff into the lake to make good her escape. She did the jump bravely and shot through the air to the water, but unfortunately did not strike "cleanly." In consequence, the wind was knocked out of her, and Chief Director Gasnier, of Pathe, standing on the shore with his camera man, saw her make a few feeble struggles and then sink. Mr. Gasnier then did in real life what he has directed some thousands of heroes to do in photoplays—plunged into the water and rescued the heroine. It is worthy of note that a half hour later Miss White made the same jump again, and this time the camera "got it right."

MARC EDMUND JONES, the scenario writer, and F. A. Wall, American scenario editor, are planning a trip through the tunnel at the present Gibraltar dam operations in California with the intention of making use of the material in coming American pictures.

RALPH INCE, Vitagraph director, Lucille Lee (Mrs. Ince), and Albert Roccardi, Vitagraph player, have formed a fishing club called the Vitagraph Trio Fishing Association, and reports from the Brooklyn studio say that Baron Munchausen is likely to be crowded off the pages of history.

E. GUAZZONI, the Italian producer who has "Quo Vadis," "Antony and Cleopatra," "Julius Caesar" and many other George Kleine successes to his credit, has renewed his contract. Guazzoni is now at work on another mammoth production that is expected to surpass his previous efforts.

GERTRUDE MCCOY, of Edison fame, was unfortunate enough, in one of her exits, to have her fingers severely crushed in a swinging door. It was at first thought that she had suffered severe injury, but severe or not, the next day, her hand swathed in bandages, she was "on the job."

IN THE TENNIS tournament which the Edison Studio A. A. is conducting, now that the baseball season is closed, Richard Neill and Edward Earl seem to be the logical candidates for the first prize, an engraved tennis racket. The association has erected a court directly across from the studio, where those disengaged and so inclined may play.

THE CAST for Selig's production of "The Carpet from Bagdad" has been chosen and Kathlyn Williams is announced to head the constellation. Miss Williams will be seen as Fortune Chedsoye, Charles Clary as Mahommed, Guy Oliver as Ryanne, the gentleman crook; Eugenie Besserer as Mrs. Chedsoye, and Wheeler Oakman as Jones.

WORK HAS been started at the Vitagraph studio on "Hearts and the Highway" and "The Island of Regeneration," the first two of the stories of Dr. Cyrus Townsend Brady to be placed on the motion picture screen. Fred Thompson will direct "The Island of Regeneration," with Edith Story and Antonio Moreno in the leading roles. Wilfred North, assisted by Colonel Brady, a brother of the author, will produce "Hearts and the Highway," with Lillian Walker taking the lead.


# When Honor Calls

A 4-part drama of great strength showing the evils arising from ill-advised investment of money. Intensely exciting mob scenes and a bitter lesson to a young man whose affections rise and decline with the fortune of his sweetheart. A film of heavy punches with a knockout for a climax. 1-3-6 sheet posters.

# The Colonel's Wife

A powerful 3-part drama in which a young man fights a duel with his friend in order to clear his step-mother from the suspicions of his father. Temptation, friendship, love, suspicion and common-sense are opposed to each other in this remarkably acted film. 1-3-6 sheet posters.

# Colonel Heeza Liar

IN THE WILDERNESS

Once again the great American cartoon character by the celebrated cartoonist, J. R. Bray, defends his title as the screen's champion fun-maker. If anyone smiles at the colonel it's because he can't laugh any more. When combined with

STRANGE ANIMALS

(SOUTH AMERICA) IN NATURAL COLORS

the result is a split reel which is impossible to beat.

*Extra Special Release*

# War-Stricken Louvain

Real authentic war scenes taken in and near Louvain in Belgium, showing the Belgian forces and the beginning of the destruction of the fine old city. The best war film that has yet reached the United States! 1 full reel!

# The Perils of Pauline

"Pauline Exhibitor" is the name by which you may recognize the proprietor of a prosperous photoplay house. Showing the Perils is not the only way to get rich, of course, but it's a sure way. Why take chances when you can be sure of big returns by letting Pauline take chances for you?

*PAULINE AND HER PERILS SPELL PROSPERITY*

# Special Topical Release

**Canadian Military Mobilization,** length 750 feet, showing the largest force of Canadians under arms since the war of 1812.

PORTLAND, 592 Burnside Ave.
CLEVELAND, 622 Prospect Av., S.E.
BOSTON, Tremont Row
PITTSBURG, 715 Liberty Ave.
DALLAS, Andrews Building
ST. LOUIS, 3210 Locust St.
MINNEAPOLIS, 4th & Hennepin Sts.
CINCINNATI, 317 E. 5th St.
WASHINGTON, 7th & E Sts., N.W.
KANSAS CITY, 920 Main St.
SEATTLE, 810 3rd Ave.
SALT LAKE CITY, 68 S. Main St.
ATLANTA, 41 Walton St.
NEW YORK, 113 E. 23rd St.
CHICAGO, 2 S. Wabash Ave.
SAN FRANCISCO, 67 Turk St.
DENVER, Stanton Bldg.
LOS ANGELES, 114 E. 7th St.
SYRACUSE, 214 E. Fayette St.
PHILADELPHIA, 1339 Vine St.
NEW ORLEANS, 910 Gravier St.
OMAHA, 1213 Farnam St.

**The Eclectic Film Company**

110 West 40th St. New York City

# FEATURE FILMS OF THE WEEK

## "The Unwelcome Mrs. Hatch" Presents Henrietta Crosman in a New Light—"The Pawn of Fortune" Thrilling Melodrama—Biograph Produces "Cricket on the Hearth"

AFTER TWENTY YEARS OF SEPARATION.
Henrietta Crosman in "The Unwelcome Mrs. Hatch," Famous Players.

### "THE UNWELCOME MRS. HATCH"

Drama in Four Parts, Based on a Play by Mrs. Burton Harrison. Produced by the Famous Players' Film Company.

Mrs. Hatch ..... Henrietta Crosman
Richard Lorimer ..... Walter Craven
Gladys Lorimer ..... Lorraine Huling
Mrs. Lorimer, Sr. ..... Minna Gale
Jack Adrian ..... Harold Lockwood
Harry Brown ..... Paul Trevor
Old Agnes ..... Gertrude Norman

For her first appearance in pictures, Henrietta Crosman has a role that confines her almost exclusively to acting in one vein, and a pathetically sad vein it is. Mrs. Hatch is among the most unfortunate of women. She is shabbily treated by her husband and robbed of her child, and being a loyal, sincere soul, she is unable to go her way in peace. Even when a fair share of material comfort rewards her efforts, she is never able to forget, nor does the audience forget, that her heart is broken. The image of the baby she left in its crib sticks in the background of her mind.

Necessarily, a portrayal of this type precludes so much as a glimpse of Miss Crosman, the comedienne, the skilled interpreter of high comedy, the embodiment of women with keen minds and a sense of humor. When Miss Crosman is so well qualified to play exceptional women (on the stage, at least) it is a trifle disappointing to find her giving expression to the moods, heartaches and the sentimental extravagances of a merely ordinary woman. But being called upon to act an emotional mother, she is enough of an artist to do it consistently and with feeling.

The appeal of "The Unwelcome Mrs. Hatch" is perfectly simple, and no doubt the picture, well produced as it is, will find a sympathetic reception. The theme is the love of a mother for her daughter, which survived with undiminished strength a separation of seventeen years. The first reel, something in the nature of a prologue, shows Lorimer's neglect of his wife in favor of "the other woman," and Marian's quickly regretted decision to elope with an admirer, who promises greater devotion. It is the thought of her little daughter that turns her back, but too late, for Lorimer finds the farewell note and welcomes the excuse to close the doors of the home with Marian on the outside and "the other woman" within.

After these early scenes there is a lapse of some seventeen years, and the rather colorless player first introduced as Marian gives place to Miss Crosman, now known as Mrs. Hatch. "The other woman," previously played by a strikingly fine-looking young actress, is now the second Mrs. Lorimer, with Minna Gale in the part. A society note in a newspaper informs Mrs. Hatch that her daughter is soon to be married, and the pent up longing of the mother is stirred to action. She sells her store, goes East and gives Mr. Lorimer an unpleasant surprise. All she asks is opportunity to see her daughter just once. It is understood that she will not disclose her identity, and she is true to her word, even during subsequent meetings, arranged by Agnes, an aged nurse.

Unquestionably, the most effective drama in the picture comes in the final reel, which brings events to the eve of the daughter's wedding. The story of Mrs. Hatch becomes known to pretty nearly everybody, save the girl whom it concerns so intimately, and just at this time, right before the wedding, it has an especially disturbing influence. Then a faithful admirer of Mrs. Hatch plans and carries through a quite ingenious revenge. He wins the love of the second Mrs. Lorimer, merely to give her a taste of her own medicine. Having compromised the woman he casts her aside and for the second time in his life Mr. Lorimer shuts the door against his wife. Mrs. Hatch welcomes her daughter when she returns from her wedding trip, and thus the glimmer of a silver lining shows through the clouds of a mostly dark life.

Lorraine Huling is sweet, girlish and unaffected in the role of the daughter. Walter Craven suggests the coarse strength of a man such as Lorimer. Gertrude Norman supplies a fine piece of characterization as the old nurse, whereas able performances are given by Paul Trevor and Harold Lockwood. D.

### "THE DOLLAR MARK"

Five-Part Adaptation of the Play by George Broadhurst. Produced by the William Brady Picture Plays, Inc., and Released Through the World Film Corporation on Sept. 21. Directed by O. A. C. Lund.

James Gresham ..... Robert Warwick
Valance ..... Barbara Tennant

While many of the picturizations of notable stage successes have made their principal impression on the screen in the glare that their reputation forecast, there is also the class of plays which did not succeed legitimately, but which make the best of picture plots. Such a one is "The Dollar Mark," whose most impossible stage situations were amply real in the films and whose worst fault was that those parts which were real on the stage are occasionally given too much prominence on the screen.

It is painstaking in its scenic worth, is convincing in its characterisation, its continuity is excellent, its camera work clear and nicely selected, its direction shows a smoothness of experience, and its atmosphere correct.

The opening scenes show the man, Gresham, in the environs of Cobalt, working his small mine and refusing to sell out to the Consolidated group, his whole bearing at this time leading one to suspect that the message of the film will be one of riches as against the power of love. Baylis, the head of the Consolidated, comes to Cobalt on a special car and offers "to play the cards face up," as he says, by offering Gresham two million dollars. The latter suspecting that the Supreme Court has found a verdict in his favor, refuses the money, and the men part. Not before, however, Gresham and the girl, the daughter of Baylis's partner, have met in romantic manner and he has saved her life. It is in this part of the film that the downpour caught the couple and drenched them, swept away the dam and all that lay in its path, including the hut Gresham and the girl are in, and many houses. Selective, if short, snatches of film lend this part realism. It is a devastating flood of intense effect, with its tumbling waters and death rushing onward in its clutches.

A period of three years finds Gresham's mine having boomed the country and Gresham in his bank in New York. Baylis seems to have given up his designs. Martin, former partner of Baylis, is in partnership with Gresham. There follow a few scenes in which the characters readjust themselves to their new surroundings, when the invitation from the girl arrives. Gresham and his partner accept. While he is away at the dance in Newport, Baylis plans a run on his bank and a strike by the miners at Cobalt.

Apprised of the imminence of these two dangers, Gresham wants to leave at once, but is persuaded into accepting the invitation of Baylis to go to the city on his yacht. On the sea Baylis gives the captain orders to point his ship away from the city. Suspecting the truth from the direction of the compass, Gresham and his partner seize the ship and arrive in New York in time to avert the panic. A telegram from the mine announces increased prosperity, while the girl is his in the fade-away scene. F.

### "THE PAWN OF FORTUNE"

Eclectic Drama in Five Parts. Produced by T. W. Wharton.

Variety this melodrama has in abundance. The father of the pawn of fortune (an extraordinarily gifted girl) does a lot of sightseeing for a man who starts mature life as a humble factory worker. He is discharged, and not being able to find other employment, he becomes despondent, and being despondent he jumps off the end of a dock around which a number of crooks are navigating a rowboat. They rescue the drowning man and take him to their own yacht, where he is held a prisoner to prevent his telling what he knows about the crooks. A subtitle offers this explanation, but nothing in the action suggests the necessity for the treatment awaiting Hadley.

Now, however, his adventures begin in earnest. Presumably the crooks take a long voyage for the sole purpose of getting rid of their captive. But the only indication of a voyage having been completed is the strangeness of the landing place selected for Hadley. He is cast among savages, and the savages think he will make an admirable offering to the Sun god. To further enhance his value they adorn him with priceless jewels. These scenes and the ones showing the escape of the intended offering, are unusual, spectacular and artistically arranged by Director Wharton. They are excellent in themselves, though hardly in the spirit of a modern crook story, such as "The Pawn of Fortune" proves to be. The trouble here seems to be that the audience constantly feels that the savages are just across the river from the factory.

While Hadley is weathering these experiences, his wife is reduced to such want that she falls starving on the sidewalk, and the baby she carries in her arms is taken by a stranger. Hadley returns wealthy—because of the jewels furnished by the savages—and locates his wife, but the child is still missing. Seventeen years pass, and we find that the young lady has inherited her father's mechanical genius. Her gift enables her to invent an instrument by which she is able to master the combination of any safe, and in consequence she is of great value to her foster father, the leader of a band of crooks. The complications of the story, that in time returns the girl to the home of her rich but honest parents, are developed with no little ingenuity. They include an attempted safe-robbery in which Janet is an innocent participant, and a chase all around New York, with a detective showing almost intuitive knowledge of the course followed by the girl. Surface cars, elevated trains and Fifth Avenue busses are boarded by the pursued and the pursuer.

M. O. Penn and Elsie Edmond are prominent in a generally satisfactory cast. The film was clearly photographed. D.

### "THE CRICKET ON THE HEARTH"

Two-Part Biograph Production, Being an Adaptation of Charles Dickens's Story. Released Sept. 8.

Caleb Plummer ..... Jack Drumier
Edward Plummer ..... Alan Hale
John Perrybingle ..... Robert Drouet
Tackleton ..... William Russell
Bertha ..... Marie Newton
Dot ..... Betty Gray
May Fielding ..... Gretchen Hartman
Mr. Fielding ..... A. C. Marston
Maid ..... Bea Martin

Dickens loses but little of his charm at the hands of the Biograph director and his cast of actors. He is seen in the old-fashioned folks that we like to believe in, the simple trusting kind and the deep-dyed villainous kind. The sort of people that may never have lived, but that we like, nevertheless, to think about. Their quaint costumes, the actions of the cast which matched what we can remember of their goings on, the settings of a century or more back, all blended into an almost perfect whole of Dickensonian sincerity.

The film does not only depend on its association with its well-known novel. It proceeds to select the most usable dramatic material, and to produce it in a manner that could never be a discredit to the mark its original set for it. For a company that has a reputation for such excellent offerings of a shorter length, it is a pleasure, indeed, to welcome a film of double the length, of equal artistry as the first of a series of weekly features.

Perhaps the majority of the credit goes to the director who has taken us back one hundred years in so real a manner. For his here he was ably assisted in the person of Alan Hale, big, handsome, and capable.

The plot relates how Edward Plummer went across the seas to pursue his fortune, and how, while he was gone, Tackleton, the toy merchant, proposes to his girl, May, promising to exchange the mortgage on her mother's house for the hand of the girl. The mother accepts and the nuptials are progressing when Edward returns from abroad, where he was reported dead, and hears of the marriage. He disguises himself and cautiously communicates with his friends. On the morning of the marriage he and the girl elope, and in the afternoon announce their marriage. Tackleton proves himself a good fellow at last by joining in the festivities and making the best of a bad bargain. This main theme is reinforced by many side lights on the other characters in the play, some humorous, much of it pathetic in the true Dickens style that brings first the tears and then the smile to the faces of his audience. F.

### "THE MYSTERY OF THE POISON POOL"

Five-Reel Production of the Picture Playhouse Film Company, from the Script by J. Searle Dawley. Released Sept. 5. Directed by James Gordon.

Joe Cameron ..... James Gordon
Dorothy, missionary ..... Betty Harte
The Corporal ..... Ed. Turner

Even though one were not aware of the fact that Charles G. Roscher, the photographer, had made these pictures, the first few scenes would draw the attention immediately to this fact. Taken in a land that passes well for "darkest Africa," the scenes are a pleasure to behold. The fern-covered island appears in all its luxuriant beauty. Cliffs and vales, every variation of an attractive nature are used to advantage throughout the length of the film. A few of the views in particular are worthy of a more lengthy perpetuation than the swiftly moving film industry will probably give them.

With the advantage that this scenic beauty lends it, the scenario, written by J. Searle Dawley, will appeal to the many. It is strong, it is interesting, it brings its characters into novel surroundings, and above all, Mr. Dawley knows what to write and what to leave out. He has placed many an extra thrill in this film that travels smoothly without the need of an explanation.

James Gordon is an exceptional actor, and all the more so as he directed the play. His other two leads were also an unusually realistic pair, and perhaps the only feature with which the minutest fault could be found was in the extras.

A LATE ECLECTIC FEATURE. "THE PAWN OF FORTUNE."
Produced in Five Parts by T. W. Wharton.

# LUBIN'S NEW RELEASE

**BEGAN MONDAY, SEPTEMBER 14th**

**Featuring ARTHUR JOHNSON and LOTTIE BRISCOE**

In a Series of 15 Single Reel Dramatic Photoplays Under the General Title of

## "THE BELOVED ADVENTURER"

**Written by EMMETT CAMPBELL HALL**

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**LUBIN MANUFACTURING COMPANY, - - - - Philadelphia, Pa.**

**CHICAGO OFFICE, 104 West Lake Street**


The whole of the first reel is devoted to showing the adventuresome manner in which the corporal saves the life of Cameron from the savages. A year later, in a settlement, the daughter of the missionary tries to convert the hardened Cameron. A diamond prospector happens into the hut of Cameron one night and the next morning is found murdered, his diamond missing. Cameron is accused, but escapes. The corporal follows him into the jungle and overtakes him. In the struggle the officer's leg is broken. The locket which he lost the year before, however, tells Cameron who his captor is. He carries him, broken leg and all, on his back. Thirst attacks them, and they arrive at the pool, but a goat in its expiring agonies warns them. They find the settlement and Cameron is locked up. The girl discovers the real murderer by the poisoned pool with the stolen diamond in his dead grip. She brings a pardon from the local commandant just in time to save her lover from being shot. F.

### "THE POISONED BIT"

**Two-Part Edison Drama, Produced by Preston Kendall from the Script by Clyde Morey. Released Oct. 2.**

The Gypsy Chief ..... Robert Harvey
His Wife ..... Mrs. William Bechtel
Tom, adopted child ..... Edwin Clark
Colonel Standish ..... Charles Sutton
His Daughter ..... Gertrude Bracn
Trainer Maloney ..... Wm. Mason
Lawyer Wilkes ..... William West
Lord Blymont ..... Harry Lonsdale

Among the many good qualities which this film possesses probably the one which will in the least conflict with the same good qualities in kindred films is the acting of Mrs. William Bechtel. She takes the part of the gypsy chief's wife, and she does it in the most realistic manner. Her make-up as an old woman would be hard to equal. Next to her the part of the jockey, played by Edwin Clark, attracts the most attention. His racing trouble, all wound up with his family difficulties, contribute the plot. What thrill there is comes in the race around the track. These scenes were blended with the track scenes taken at a local meet. They fail, however, to show the supposed jockey mounted on a horse.

The lad adopted by the gypsy refuses to steal, and runs away. He follows a dog he meets and the next morning finds himself at the door of a racing man. The latter gives him work in the stable and makes him a jockey. He is treated as one of the family, and when his benefactor's finances are at a low ebb he is told that the race which he is to ride means everything to the family. The trainer poisons the bit of the horse and it loses. The owner has the jockey, whom he suspects of the poisoning, disqualified. The family moves to England and the jockey follows, to try and ride abroad.

Here his record stands against him and he is barred. Discouraged, he "goes to the dogs," as the sub-title tells us, his symbolic progress being marked by his arrival and losses at Monte Carlo. Later, at the estate of Blymont, he is accused by the family, who have come to visit. Now occur two events, both of the lucky kind, when he reads that the trainer has confessed his crime and the gypsy queen, who is in the neighborhood, relates that he is the kidnapped grandson of Lord Blymont. F.

### ROSE GARDENS OPEN

**Broadway's Latest Novelty Gets Off to A Flying Start**

After months of preparation and several postponements, the Broadway Rose Gardens Theater and Danse de Pierrette is now a reality. From indications at the special performance given Monday and at the opening to the public yesterday, the Rose Gardens are destined to attain popularity.

The Rose Gardens combine motion pictures, dancing, dining and select concert features. The decorations are unique. The auditorium is in French gray, rose pink and gold, while the restaurant and ballroom are given the aspect of a huge rose bower with growing hedges and festoons of genuine flowering rose vines.

At the opening performance New York was given its first view of the "Under the Sea" pictures taken by the Williamson invention.

### CAST FOR PRIZE PHOTOPLAY

Ralph W. Ince, director of the Vitagraph Company, has selected the cast for Elaine Sterne's Sun-Vitagraph $1,000 prize play, "The Sins of the Mother," which will go into immediate rehearsal. Anita Stewart, Julia Swayne Gordon, Earle Williams, Lucille Lee, and Paul Scardon are the principals selected to present the story, whose possibilities for elaboration, suggested by the intense dramatic scenes in Miss Sterne's original script, were taken advantage of and production delayed until their full value could be brought out. Work will now be rushed on "The Sins of the Mother," so that this feature picture will be one of the early attractions at the Vitagraph Theater.

### AMONG THE PLAYERS

The Imp studio, at Forty-third Street and Eleventh Avenue, is now so crowded that arrangements are being made for some of the directors to go to the Coytesville and Victor studios. Frank Crane, whose two-reel features are proving among the most popular on the "Big U" programme, will remain under the Imp roof, turning out the good ones with the usual regularity.

Word has been received at the offices of the Universal Film Manufacturing Company that the Paris home of Annette Kellermann has been razed in order to make way for the fortresses located in the environs of Paris. Miss Kellermann's home is in Saint Rene et Oise, a suburb of Paris located about twenty miles from the city proper. The star of "Neptune's Daughter" is at present abroad and when last heard from was in Paris working on another feature production.


**THE KINEMATOGRAPH AND LANTERN WEEKLY**

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**Directing KING BAGGOT**

UNIVERSAL FILMS IMP BRAND

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"Hey, Mrs. Murphy! Come quick, your house is on fire!"

"Don't bother me. There's a Crane Wilbur picture on next!"

Frank H Crane

Director Imp Features

**WALLACE C. CLIFTON**

**Scenario Writer**

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

*Drops of perspiration,*
*And a clever hand,*
*Make successful authors*
*In Motion Picture Land.*
*—Ancient Parody.*

Peeping into the crystal glass of the future there is unfolded before our startled glance the fact that real photoplay authors will sooner or later be furnishing successful vehicles for the spoken drama. We recollect—it was not so very long ago—that everything of the "Movie" persuasion was greeted with the derisive chuckle by writers and actors of the legitimate drama. But things have changed, Lucinda, things have changed! The scramble of the noteworthy Thespians for front seats in Pictureville is too well known to necessitate mention in these columns; the shoving and pushing of the Augustus Thomases, the George Ades, the Richard Harding Davises and others, to grab off their share of the emoluments coincident with the popularity of the silent drama, is an action fresh in the minds of the students of motion picture turns and twists; but the fact that photoplay authors will soon be dashing off the light and airy stuff necessary to Stageland is a situation beyond the wildest imaginings of the Necromancers and the Soothsayers. As proof, let us consider the story of the "Ring-Tailed Rhinoceros." "The Ring-Tailed Rhinoceros" was harnessed by Lawrence McCloskey, Lubin editor, to entice Raymond Hitchcock into Filmland. Raymond had contracted with the Lubin Company to appear in motion pictures. One of the mainstays of the concern endeavored to coax Hitchcock and his charming wife to appear in an original drama of the films. Raymond, on the other hand, wished to appear in a filmed version of one of his well-known successes.

"Nothing original in the movies," asseverated Hitchcock to Editor McCloskey "I know you movie writers, and that 'me cheild' stuff; nothing doing, Larry, nothing doing."

"Gimme a week, Hitchie," said McCloskey, "and I'll show you something."

Now Hitchcock is a good sport, and he reluctantly agreed to be shown, with the understanding that any original photoplay would have to be good enough in itself to offset the advertising value that would go with one of the known successes.

McCloskey hustled back to Lubinville and he wrote the "Ring-Tailed Rhinoceros." The following Sunday he returned to Hitchcock's Long Island home and read the plot to the star. Before McCloskey was half through, Hitchcock was acting the part. The "Rhino" has been filmed in five parts; it's a photophansey that contains refined comedy—such as everybody likes—it contains the smile and the tear, and an unobtrusive lesson. Score another for McCloskey and Filmland!

And now Raymond Hitchcock wishes the "Rhino" adapted to the comic opera stage. It is the entering wedge. Pretty soon we'll have other Thespians sitting up and taking notice of the meritorious comedy and dramatic plots in Filmland, and wondering if these self-same plots wouldn't make a hit in spoken drama and musical comedy. And then there will come a new deal all round; royalties for the photoplay author, deserved credit, everybody satisfied; stageland and the screen bound together in more affectionate bonds; mutual advertising. A pleasant dream? Not at all! The "Ring-Tailed Rhinoceros" promises to start something!

* * * *

What has become of the old-fashioned photo-playwright who could do better stories than he saw on the screen?

* * * *

**The Foreign Situation.**

If you ever had a hankering to sell photoplay stories on the other side of the pond, forget the temptation. The market over there always was a poor one, but the entire bottom has dropped out of the English script market coincident with the war of the nations. Ernest A. Dench, the English photoplay author, writes: "The Summer slump was probably the cause for the slight depression in the film business on your side, and no doubt a prosperous Fall and Winter is in store. Or is it owing to the censorship having developed into a farce? Mother Grundy isn't in it, and they are more fit to live in Puritan times than now. We have plenty of meddlers over here in England, but they are not permitted to do just what they like. Things here up to a week ago were about the average, but this war is playing havoc. Practically all my markets for motion picture stuff in Great Britain have been closed as well as Continental, for an indefinite period. It looks as though the American trade in films will be seriously interfered with, for the cinemas are gradually being taken off and the war business makes it risky for British boats to venture across. I feel a great pity for your countrymen stranded here, and I have two Brooklyn friends in a like predicament. I shall trot over to New York this Fall, if I have to travel in the steerage. Free-lance writers here simply cannot wait until the present situation is over. Goodness knows how long they would have to wait, and they would 'go under,' as sure as anything."

* * * *

Optimistic note: Rev. Billy Sunday has as yet failed to sign an exclusive contract to act in photoplays or to write them.

* * * *

**A World-Wide Injury.**

And in alluding to the armed clash that is now clashing, even this garden-spot-of-the-world is affected. Mr. Benjamin Barondess writes of his experiences: "The present conflict in Europe has produced world-wide injury. It is only natural that motion pictures, because of their international scope, should be among the first industries to suffer. But who ever thought that photoplaywriting would be interfered with by the war? Well, it is now an actuality. Witness the following incident: Back in July I wrote a story in joint partnership with Mr. Michael Potter, with whom I have been collaborating. A part of the first reel dealt with the experiences in Germany of German characters who then came to America. The rest of the play was laid in the United States and the big situation occurred here. Germany no longer figured in the story, although our characters remained the same throughout. Late in July we sent the photoplay to a California producer. It must have arrived at his office the first week in August, just as the war broke out. The other day the story came back marked: 'Could not do this story under present unsettled conditions in Europe.' We looked at that note and blinked. Analyzing the note, it meant this: We do not produce pictures for the American trade only. We also cater to a European market. Therefore, when we buy photoplay plots we take only those which will go on the other side as well as this side. Your story deals with Germany and part of it is laid in Germany. Should we produce it, it is very likely it would sell in the United States. But it is certain we could not dispose of a single copy in England, France, or Russia. There is an excellent moral in this incident for the future guidance of photoplay authors, real and near. For instance, comedies based on the militant suffrage activities in England have sold fairly well in the United States of late, but in Great Britain you could not even give them away. Hence, the wise writer avoided that style of story. Be a business man as well as a writer. Gauge the condition of the world-wide market. If you know a certain story will sell well in particular countries, don't write it. Engage your efforts and time in something else. 'But how are we to know whether certain stories sell better in certain countries than in others?' comes the chorus. Read, think and study, is the only answer. The photo-playwright, to be successful, must be a man of broad information. He must read endlessly all that comes to hand—especially the newspapers. The man of narrow vision will see little. Perhaps the underlying moral of the whole situation is: write the universal story. That is, the tale that appeals to the whole world, irrespective of geographical boundaries. Such a tale must necessarily be one that deals with the emotions common to all mankind. Mr. Potter and I wish to congratulate THE MIRROR on its splendid page." Mr. Barondess's remarks are worthy of careful consideration. They are true. A study of newspapers, of publications devoted to motion pictures, and a study of good books, and of life, are essentials to those who would write the photoplays of world-wide appeal.

* * * *

We see by the paper that the British soldiers go into battle smoking their pipes, just the way the photoplay authors do every day of their lives.

* * * *

**Echo Answers, When?**

Every day there comes one or more epistles protesting against censorship. The photoplay writers have finally become aroused over the censorial affairs, and we would suggest some scathing resolutions from the several photo-playwright associations on the censorship subject. The police chiefs of America held a national convention this Summer and passed resolutions against the burlesquing of policemen in motion picture comedies. The resolutions were farcical, of course, even if burlesque policemen have become rather monotonous. Mrs. Maude Murray Miller, of Ohio, who writes for the Columbus *Dispatch* and censors movies as a side line, is said to be a vegetarian, is a worker in the Society for Prevention of Cruelty to Animals, and is dead set against barroom scenes and other things. The Pennsylvania censor also has his peculiar ideals which he foists to the screen, and Major Funkhouser, of Chicago, evidently thought "The Scarlet Letter" was dashed off by Frank Merriwell. Cora Drew, motion picture actress and photoplay authoress, wants to know why the film companies have so readily dropped the comedy police. The answer will be found above. Miss Drew says: "Why cut out the police comedy alone, when as good and brave are still the butt and joke of slap-stick? What possible dignity can a real policeman lose through fun with a reel policeman? I believe the shoe pinches somewhere, for today, while on location, two drunken Mexicans fairly shot into the street fighting and cursing, and on the opposite corner stood two of the 'finest,' and they went calmly on reading their newspapers. I confess I am annoyed because several scripts have been recalled because of police feeling against 'comedy cops.' We are no longer a free country, and the right to do right is no longer ours if it displeases in its method of expression. Offend is not the word. If police were the only butt for jokes it might have some weight, but they share and share alike with about every one but the minister. Besides—what is slap-stick without the comedy police?"

* * * *

It must require a particularly efficient censorship, as efficiency seems to be measured in the case of censorships, to report a great Russian victory.

* * * *

**Censored to Death?**

And while on the subject of censorship from the viewpoint of the photoplay authors, we will publish a few interesting observations from A. Bruce Campbell, who has been writing some exceptional stuff for Kalem, Selig, and American. Mr. Campbell wishes to know when motion picture censorship is to be abolished. He writes: "According to present indications the picture will be censored to death. With censorship boards backed up by political pull coming into existence almost daily, our profession is becoming more onerous. I have always been convinced that official censorship is detrimental to moral and artistic advancement, and I am most decidedly opposed to it. A dramatist should be permitted to work unhampered and unrestricted by any censorship requirements. No real author or responsible manufacturer would offer plays that were not moral and entertaining. The dramatist should be allowed to employ any emotion, passion or situation that he considers vital to his ideas—the same as an artist employs any color or combination of colors, or a composer any tone or combination of tones. Being restricted as we now are, how can any dramatic idea be worked out to its logical conclusion and given individuality? In order for our play to receive censorial approval, we are compelled to attain some important effect through accident, not through logical design or intention on the part of the characters involved. The photoplay is not in itself a criminal object—it is just what the originator makes it, good, bad or indifferent, and does not need to be placed under surveillance of the police department or any kind of board. Down with censorship! It is unnecessary, superfluous, a burden upon taxpayers, advocated and perpetuated only by seekers after political pie.

EDWIN RAY COFFIN,
Successful as an Author of Comedies.

Only registered stock possess pen names.

* * * *

**An Oregon Viewpoint.**

W. H. McManus, photoplay author and student of motion pictures, carries a broad-axe into the arena when he pays his respects to the reviewers and professes to give the Oregonian viewpoint on film features of recent release. His interesting observations follow: "One of your reviewers says London's 'Valley of the Moon' was not a drama. Why? Because no 'suspense' of hurdling cars or airships? What is drama? Did not 'Bill' say it was reflecting life? London needs not my poor words to cheer him on, but if 'The Valley of the Moon' does not depict this dirty, old, common, every-day work-a-day existence we call life, then I am much mistaken. I attend all the picture theaters. At the performance of 'Valley' I heard a remark I never before heard in a motion picture theater. At the close of the film a man behind me said: 'I wish there were fifty more reels of that.' Then your reviewer counters with an upper-cut. He says 'One Wonderful Night' is great—or words to that effect. The wonderful scenes taken in New York are loudly acclaimed by this company. I sat through the first three reels wondering if it were comedy or tragedy. I failed to grasp the plot. I must be wrong, for all the publications say this is a wonderful production. Do you think so? I have read the story since, and it will do as a story. Now let us turn to the 'serial.' No—let us not. A lady whispered to me last week that if the butler walked slowly to that door again and opened it more than six times, she would scream. 'Cabiria' at the Heilig, Portland, for two weeks started with an orchestra and voices. The orchestra was cut and the voices shaved, and the theater is empty. Down the street the Famous Players and Bosworth continue to pack 'em in night and day. Jack London's name fills the street and Mary Pickford's means a call for the reserves. 'Our Mutual Girl' continues to get good houses, and one person said: 'Who is Spaulding, did the dog steal that raincoat for her from him? Oh, yes. She has the dog trained to steal for her now.' The person who has not followed the pictures finds it difficult to sustain interest." No two persons view a production from the same point of view. The poor reviewer does the best he can, but he would be a wonder if he could satisfy every one. Mr. McManus's letter is published because we take it that producers are grateful for criticism as well as compliments. However, what this student dislikes others favor, and there you are.

* * * *

Why keep alive the Spanish dancer, the brutal husband, the forsaken-at-the-altar victim, the Indian, the cowboy, and the gum-chewing stenographer?

# VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THE MAN WHO KNEW"—Drama — Monday, Sept. 14
When she knew he knew, they both knew they loved each other and decided to keep the secret to themselves. LEAH BAIRD, WILLIAM HUMPHREY and an all-star cast.

"STEVE O'GRADY'S CHANCE"—Two Part Drama — Tuesday, Sept. 15
He lands his man and a fine job. The girl who helped him shares his good fortune and becomes his guiding genius. EDITH STOREY and NED FINLEY are the principals.

"THE AGELESS SEX"—Comedy — Wednesday, Sept. 16
A man sees his wife remove her wig, teeth and pimples. He accuses her of deception, but she proves she is not false. NAOMI CHILDERS and DARWIN KARR in the lead.

"POLITICS AND THE PRESS"—Drama — Thursday, Sept. 17
The gang capture the young editor and threaten him with death. His sweetheart and the ghost rescue him. He succeeds in breaking up the band and establishing honest government. NORMA TALMADGE, ANTONIO MORENO and VAN DYKE BROOKE are the leads.

"FATHER'S TIMEPIECE"—Comedy — Friday, Sept. 18
It gets into a young fellow's pocket. Father has him arrested. He is proven innocent. The mystery is explained and Father gladly gives the young fellow his daughter. LEE BEGGS, BILLY QUIRK and CONSTANCE TALMADGE are the cast.

"THE REWARD OF THRIFT"—Two Part Drama — Saturday, Sept. 19
In the face of death and the risk of his life in a subway cataract and on the 17th story of a skyscraper he succeeds in acquiring a substantial start in life. His thrift leads others to success and good fortune. An all-star cast.

SIX A WEEK

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| "FINE FEATHERS MAKE FINE BIRDS"—Drama | Monday, Sept. 21 |
| "THE BLOOD RUBY"—Two Part Drama | Tuesday, Sept. 22 |
| "A DOUBLE ERROR"—Comedy | Wednesday, Sept. 23 |
| "A CLOSE CALL"—Drama | Thursday, Sept. 24 |
| "A HORSESHOE—FOR LUCK"—VITA-LAUGH Comedy | Friday, Sept. 25 |
| "HEARTS AND DIAMONDS"—Two Part Comedy | Saturday, Sept. 26 |

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For U.S.E. Apply General Film Co's Branch Offices in Principal Cities


**Men Who Help You.**

Ever hear of Herman E. L. Beyer? Thought so. Herman E. L. edits *Town Talk*, writes photoplays, dabbles in New Jersey politics, and conducts a "Helps and Hints" column for the writers. Welcome to our midst, Herman! H. E. L.'s stuff is interesting and instructive. He has earned his niche in the Hall of Fame, and readers weekly anticipate his words of wisdom. Mr. Beyer favors copyright protection for photoplay authors; he likes the seal idea; he believes credit on screen and poster is the just due of the deserving author, and he does not hesitate to so state. A number of the exceptionally worthy photoplay comedies and dramas released within the past few years are from the versatile pen of Beyer. He has won a large following and is deservedly popular with editors and authors of standing. One little trait Herman possesses—it is a mighty fine trait. When he sees something that another toiler has written, and if it appeals to Herman, he comes across with a nice letter and says so. Now this little trait adds to the joy-of-living and encourages the other fellow to proceed. Herman E. L. Beyer is all right in his place, and *Town Talk* is a good big place. He feels that no edition of the paper is complete without some photo-playwright's poetry, and others think likewise. Next week, A. W. Thomas.

## EACO WANTS SCENARIOS

Eaco Films, with offices in the World's Tower Building, are in the market for strong original two-reel stories which contain punch as well as a surprise. Edwin August will be featured in these pictures. Besides, the company is also open for one-reel comedies and one-reel Westerns. Twenty-five dollars a reel will be the average price, but if a story possesses unusual merit special prices are promised.

Henry C. Jensen is building a new motion picture theater to cost $30,000 in Glendale, Cal.

Salt Lake City is now boasting of another "photoplayhouse de luxe" in the Broadway, on Third South Street. The Broadway is the old Mission Theater, but it has been practically entirely rebuilt and its antecedents are not easily recognizable. The auditorium seats 1,000. The Famous Players' production of "The Eagle's Mate" opened the house.

## FIRST EACO RELEASE

"Below the Dead Line," a Two-Reel Story of Counterfeiting Plots

Edwin August is featured in "Below the Dead Line," the initial release of Eaco Films, which is an underworld story in which a number of counterfeiters figure prominently. It is understood that negotiations are under way by which this picture, as well as all future productions of Eaco Films, will be released on one of the prominent programmes.

The interiors for Eaco Films are being taken at the Pathe Jersey City studio. It is said that those scenes of "Below the Dead Line" showing the counterfeiters' plant are entirely true to life. Mr. August having enlisted the services of a reformed crook to supervise the erection of the sets.

## THREE SHOWINGS OF "SPOILERS"

LOS ANGELES (*Special*).—Although Clune's Auditorium Beautiful, said to be the largest motion picture theater in the country, has played Selig's "The Spoilers" for two engagements, already the Los Angeles manager is now arranging for a third showing of the picture. The three engagements are all within a few months' time. So busy have the San Francisco and Los Angeles managers been in holding to the California releases of this picture that few of the smaller cities have been able to see it. Even San Diego, the Southern metropolis, has not yet been able to secure its promised copy.

## HORSLEY'S LATEST STAR

The latest addition to David Horsley's forces at the Centaur studio in Bayonne is Nettie Noges, an acquisition from the Russian stage. Miss Noges appeared for several years in the prominent Russian theaters in Ibsen and Strindberg plays and, after making her screen debut three years ago, has since met with much success in that field.

## THOMPSON REJOINS VITAGRAPH

Fred Thompson, who has been with the Vitagraph Company as a director on different occasions, is with the same company once more. Fred is so much a Vitagrapher that he already feels as though he had never been away from the Brooklyn studio.

## START "ROSE OF RANCHO"

Last week saw the first scenes taken on "The Rose of the Rancho," the initial Belasco play produced at the Lasky studios. Bessie Barriscale and Theodore Roberts are featured. Miss Barriscale will appear also in "The Girl of the Golden West."


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WALTER EDWIN
Director for
The Girl Who Put the Movin' Pictures
UNIVERSAL FILM CO.

CAROL HALLOWAY
Eclair Co. LEADS Tucson, Ariz.

# REVIEWS OF FEATURE FILMS

## "THE FACE IN THE CROWD"

**Lubin Drama in Two Reels. Written by Marc Edmund Jones. Directed by P. M. Powell. Released Sept. 8.**

Frank Corridon ..... L. C. Shumway
Blackton ..... George Routh
McKenzie ..... Melvin Mayo
Mary McKenzie ..... Velma Whitman
Dorothy McKenzie ..... Dorothy Kendricks
King ..... William Parsons

The opening scene of Marc Edmund Jones's melodrama should startle an audience into attention. It shows a frightful old man seated before a desk in a gaudily appointed room, and walking up to him are haggard women in worn finery. Each one tosses a roll of bills on the desk and departs, leaving the old ogre to finger the money, for he is Blackton, the head of the vice trust, no less. A cartoonist working on the idea might have imagined a similar scene and a figure not unlike that presented by George Routh as Blackton. A more completely evil looking villain has seldom graced a melodrama.

But after the opening scenes, the malefactors are at no time shown in dealings with the source of their livelihood. The picture is not an exposé of the methods of the vice trust, rather it is a detective melodrama relating the efforts of a band of lawbreakers to avoid punishment. They might as well be called political grafters, police grafters, or just plain crooks. It is entertaining melodrama, however, adroitly arranged and well acted.

McKenzie, a former gambler having turned informer, is shot by King, a gunman in league with Blackton. Detective Frank Corridon is called on the case. He has reason to suspect King and points to his picture among the many in the rogues' gallery, hence the significance of the attractive title. Nevertheless, it is a small incident on which to base the name of the play, and many people may miss the connection entirely. King is arrested, but there is not sufficient evidence to hold him, so Corridon proceeds to develop his case in a way to prove the guilt of the gunman and show up Blackton's relation to the vice trust. The story is carried to an exciting climax, where it ends abruptly without superfluous scenes depicting an obvious aftermath.

Excepting Blackton as portrayed by Mr. Routh, none of the characters are unusual, but all of them are in the spirit of the melodrama. D.

## "AS WE FORGIVE THOSE"

**Lubin Drama in Two Reels. Written by Harry Chandler. Released Sept. 9.**

John Gray ..... John Smiley
Mary Gray ..... Lilia Leslie
Laura (six years) ..... Eleanor Dunn
Laura (eighteen years) ..... Jeanie Hoff
Joe Blake ..... Joseph W. Smiley
Hugh Dallas ..... William Cobill

A factory town provides the scene and the people for this carefully presented picture. Most of the characters seem like old friends, who, now at the instigation of one director, now of another, are doomed to constant repetitions of misfortunes that remain essentially the same. Whisky and the factory foreman are the two principal trouble-makers this time. And against them is pitted a sturdy Christian and a good workman, Joe Blake, the friend of everybody in need. Like many other kindly souls, he is misjudged.

Drink is turning John Gray into a worthless man, and Joe Blake, with plenty of reason, sympathises with the wife. His attentions are misconstrued, whereas he is in reality doing his best to check the affair of Mary and Dallas, the foreman. At all events they elope, and after reading the usual note of explanation, John disappears, to become a drunken vagabond, all the while believing that Joe stole his wife. The elopers are killed, and Joe adopts the little girl, the child of Mary and John. Years later the vagabond returns and is on the verge of shooting his supposed enemy when he is moved by John's recital of the Lord's Prayer before a congregation of factory workers. The line, "As we forgive those," etc., causes him to drop the revolver.

Joseph W. Smiley is always sympathetic in a role such as that of Blake. John Smiley makes a good contrasting character of Gray. The film is well acted and reasonably constructed. D.

## "THE VANISHING TRIBE"

**Two-Part Indian Drama, Produced by the Kalem Company under the Direction of Frank Montgomery. Released Sept. 23.**

Chief Grey Eagle ..... J. K. Messick
Prairie Flower, his daughter. Mona Darkfeather
Big Moon, her sweetheart ..... Chief Phillipsi
White Star, jealous maid ..... Anna Le Lisle
Deep Thunder ..... Charles Bartlett

We may well believe that this story is taken from an actual Indian legend as announced, and it has the additional value of being played almost entirely by Indians. The legend could never be better handled than on the screen, where the disappearances, so often called for by the plot, are but the work of a few seconds. It makes a picture that is entirely satisfactory.

The Chief's daughter is loved by Big Moon, of another tribe. The latter and his gifts are rejected by the chief. Whereupon the maiden and her lover elope, and they go to live with his tribe, much hated by White Star, the girl of his own tribe who was in love with Big Moon. With the birth of their baby the couple take the infant to the medicine man, who promises the disappearance of anyone who shall attempt to steal the child.

White Star communicates with the chief of the opposing tribe, who sends warriors to steal the child. White Star steals away with the child to meet them, but on approaching the child they one and all disappear.

The chief then goes with the remainder of his warriors, but when chasing the mother and her child these tribesmen also disappear and the couple return in peace. Lastly the medicine man, overtaxed by his mighty deeds, is perceived in the agonies of death. F.

## "ON LONESOME MOUNTAIN"

**Two-Part Lubin Feature, Produced by Edgar Jones. Released Sept. 10.**

Albert Russel ..... Howard E. Mesmer
Mrs. Russel ..... Minnie Prince
Frank Russel, their son ..... Edgar Jones
Flo Wheeler, mountain maid ..... Louise Huff
Grace Preston ..... Gertrude St. Claire
Her Father ..... Edwin B. Tilton
Hill, the butler ..... John G. Schrode
Dare, revenue officer ..... Robert Whittier

Really, all that ails this play is that it is like many others that the Lubin Company have offered of late. It opens with a cabaret scene, magnificent in itself, being fully up to the best of other Lubin scenes of similar nature, and follows it with a complication of domestic tragedy that sends the young son out to Kentucky. There is nothing new so far, and we have for second-reel material the blue hills and stills of Kentucky to take the place of the conventional sets that represent the East.

This second part reveals the son, who has left his home under suspicion of robbing his father's safe, and who has bidden his fiancée a sad farewell by note, managing a timber tract that his mother owns in the aforesaid blue fields of far-off "Kaintuck." His intention of chopping down the timber is very unpopular with the makers of the illicit whisky, whose clandestine operations the denuding of the blue hills will reveal to the naked eye. However, a truce is called after he has married the daughter of their chief, for the girl had come one night to warn him of his danger, and in gratitude to her, especially as she could not return to her family, he had protected her with his name.

Then the story flashes back to where the crime of the theft has been attached to the butler, and the father and fiancée come to "Kaintuck." Of course they meet the wife, who wants to leave, but the man will not allow it. Then a revenue officer arrives and events become confused, ending in a rather uncertain manner.

Edgar Jones and Louise Huff appeal with their personalities, but hardly have much material on which to work. As an average production no fault is to be found with the play. F.

**The Trey o' Hearts** (Gold Seal, Sept. 22).—In the eighth two-reel installment of the Universal serial, there is at least one incident new to melodrama and new to the experience of automobilists. Cars have been exploded, wrecked, disabled in many ways, but never like this. The car in question leaks, leaving a stream of gasoline on the hard road. A match is touched to the gasoline, and a sizzling streak of fire pursues the rapidly moving auto. It mounts to the tank from which the supply flows and causes an explosion. Thomas Edison, Jr., has yet to make a discovery fraught with such possibilities for the director of motion pictures. Then there are other novel sensations in this section of the story of the Trine sisters, one evil, the other good. Rose, the virtuous sister, is penned in a room at the top of a burning house. The stairway is being chewed by flames. Alan must reach the girl by way of the window. In doing so he utilizes a block and tackle on the warehouse across the street, swings himself over to the burning building and descends with Rose in his arms. Audiences looking for excitement will find all they want in these two reels. Doubling in the parts of Rose and Judith, Cleo Madison is kept on the jump every minute. D.

**When the West Was Young** (Selig, Sept. 7).—Cyrus Townsend Brady is the author of this two-part Western drama featuring Bessie Eyton and Wheeler Oakman. Without wandering far from the beaten trail, the story has considerable heart appeal, and exciting moments when it advances well along in the second reel. Up to that time the action seems a bit slow and the important incidents too few for such extended treatment. Boiled down, the developments in the first reel amount to this: Ned Halton and his bride have settled in the West, staked out a claim and suffered the loss of a child. The young wife is nearly heartbroken. In the second reel we get a liberal portion of Western melodrama. Crazed by drink, a band of Indians attacks a man journeying westward with his wife and baby. Much is made of the heroic defense offered by the hopelessly outnumbered travelers. The man fights until he is mortally wounded, and the frightened horse runs away with the wagon containing his wife and child. The wagon overturns, and, crawling from under the wreckage, the woman continues to shoot the one gun at her disposal. Halton arrives too late to save her. He burns the bodies and takes the baby home to his wife, who receives it as a gift from Providence. The acting of Miss Eyton is kept in a sombre key, intended to denote a grief-stricken woman. Mr. Oakman presents a normal man whose home life is not particularly cheerful. Photography is good throughout. D.

**The Cruise of the Molly Ann** (Broncho, Sept. 9).—A large sailing vessel is the center of action during the greater part of this two-reel melodrama that for its best moments of excitement offers a fire at sea, with its consequent perils to hero, heroine and villain. It could scarcely be said that the plot is distinguished by plausibility. Captain Tom, of the *Molly Ann*, and first mate Bill Jones, are both in love with Nell, the daughter of the owner of the ship. Nell prefers Tom, but her father guarantees her marriage to Bill, providing a little scheme is carried out. The *Molly Ann* must be sunk, because the insurance money is needed. When he made the bargain, the owner did not figure that Nell would elope with Tom and sail on the doomed ship. In fulfilling the plan, Bill saves the girl and traps his rival in the hold of the vessel, but not so securely as he supposes. Retribution is delayed, but complete. Scenes on the burning ship are particularly well directed. D.


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# LICENSED FILMS

**The Green Rose** (Kalem, Sept. 23).—Alice Joyce and Tom Moore in a one-reel drama with a good deal of suspense and some pretty sets. The suspense lies in the fact that the guardian of the girl covets her fortune, and that his young assistant and a scientific friend discover the fact through the death of the housekeeper, who picked up a deadly rose that he had tinctured with a deadly drug. Ever watchful after that they are just in time to prevent the ward from pricking her skin with another similar rose, and in the struggle that follows the guardian is slain by the very trap he had placed for the girl. F.

**A Study in Feet** (Vitagraph, Sept. 11).—The motto, "No matter how high you aim ever higher," was never meant to apply to this one-reel conception. Feet are its means of expression, not a face appearing in the film, and it is in the daring display of some rather attractive ankles that the Chicago B. of C. might pull down its white vest and linger its long beard expectantly. One is not willing to miss much of what is going on, and the interest is accordingly keen. How shall one describe the cast? That Darwin H. Karr's feet were graceful and rather well formed, and that his wife's were heavy vehicles of locomotion, and that some of the other feet were dilapidated, nervous, shapely, cumbersome, and "sensible," gives about the range of expression possible. It held well, and garnered the laughs on such occasions where sensitive feet were being trodden on in the crowded trolley car, or where thirsty feet were supported on the brass rail in front of the bar. Barred of other matters, hubby goes the rounds instead of coming home to wifey, and she is obliged to go out and gather him to the home. Edward Montagne is the author of the play which Captain Harry Lambart produced. F.

**Oh! Look Who's Here?** (Selig, Sept. 11).—W. E. Wing proceeds to poke ridicule at our sensitive suffrage sisters, whom nothing will arouse as this film. At the same time he also derides man in his gentleman-farmer ambitions. While some may think that this is not a subject for ridicule the offering is extremely funny. "After all I'm for suffrage" is the verdict of the thief whom the policewoman has helped in mistaking the owner of the house he robbed for the robber. Also she gets into a gang fight, which does not progress according to etiquette. The husband in the meantime has not found farming the ideal occupation that he anticipated, and the couple are contented to return to their flat bliss, each disgusted with the ideals they had set for themselves. The picture is presented with the best of camera qualities, and can be depended upon for a slight quarter of an hour's amusement. F.

**The Man in Black** (Selig, Sept. 9).—There is no end to the liberties eccentric writers may take with that strange ailment, kleptomania. To affect it on a character is equivalent to releasing the character from all obligations. A kleptomaniac may do anything however unreasonable, and get away with it. The young lady in this picture, for example, goes into ecstasies over a stolen pair of silk stockings. Then, with almost equal enthusiasm, she becomes the partner of a mysterious crook, known as "The Man in Black," and together they start a campaign of house party robberies. When the butler swipes a poker against Elsie's head, he makes a surgical operation necessary, and after the operation Elsie ceases to be a kleptomaniac. She avoids punishment for previous misdeeds by assisting in the capture of "The Man in Black." The production is adequate, but a story of this description. D.

**The Belle of Brewerytville** (Lubin, Sept. 8).—Romaine Fielding has a funny way of looking at things, even the old trite things he sees in some new way, and we, the audience, see it pleasurably through his eyes. He has in the present instance for our delectation one thousand feet of untiring farce-burlesque, and, of course, he has managed to set something unusual in the line of camera effects. With an entirely excellent cast he has taken trite slapstick burlesque, and by a selective process of picturization made it acceptable to all. The plot concerns the activities of the anarchists, whose chief becomes enamored of the belle of the town, and the mayor and his police force who oppose his activities. Mr. Fielding wrote and staged the concoction. F.

**Jones's Wedding Day** (Kalem, Sept. 25).—The accent, in this one-reel comedy, is on the situation and the character models that the serial contrives rather than on the individual effort of the cast, with the one exception, of course, of John E. Brennan, who appears in his usual amusing vein. There is a lot of the slapstick but the director, Albert Hale, has handled the offering well; it comes "over" smoothly, if without any very hilarious moments. The man on the way to his wedding is arrested and jailed. The one jailer is his old friend, who releases him. One of the business acquaintances whom the jailed bridegroom has called up hurries to the jail and bails out a tramp, who has been put in the cell where the bridegroom was supposed to have been locked up. The tramp is rigged out in full dress and hurried to the waiting bridal party. Then the real bridegroom arrives, and much chase ensues with the hobo always in the lead. F.

**Hearst-Selig News Pictorial, No. 56** (Sept. 16).—The Forty-eighth Reunion of the G. A. R. at Detroit, Mich., pictures of Champ Clark and other Congressmen who are conducting the investigation into the high price of food and the president of the New York Housewives' League inspecting food markets, the demonstration that greeted Carranza on his arrival in Mexico City, St. Louis and Boston dashing for the baseball pennant with pictures of the woman owner of the St. Louis team, and then preceded by a warning that "in accordance with President Wilson's proclamation kindly refrain from applause of these pictures," a series of the latest photographs from the front, including views of the Belgians demolishing houses to clear the way for artillery fire, their commanding general, a cavalcade of one hundred and sixty men, of whom but thirty-eight returned, and some excellent pictures of the French cavalry squadrons at full gallop. The selection shows the usual care in editing and camera clarity. F.

**The Blue Coyote Cherry Crop** (Selig, Sept. 22).—The peculiar title is well understood at the end of the film when the crop of cherries is gathered, the "cherry" in this case being a girl of that name. The picture is full of heart throbs. The cast does well. C. W. L. Ennis wrote the script, which Ashley Miller directed. The girl is sent to the Eastern boarding school, and when her father dies the three boys contribute to her support, writing her that her father's claim will meet all her expenses. Times are hard, and they are unable to send anything, so that the girl comes to investigate, accompanied by a young lawyer. We assume the investigation. With the ending out of the truth she marries the one of the trio who was most active in her support. F.

**A Fool There Was** (Lubin, Sept. 5).—"A Fool There Was" will feel many by its title; there is no evidence of the dramatic as might be expected, but the best of Lubin quick comedy cast and production is presented for the light amusement of the spectator. Frank Griffen is the producer as well as the author. His production bears all the marks of clear camera work and adequate settings. The man, to please the girl, buys a machine. But his first trip, after various other mishaps, ends by running down the majesty of the law. He gets a chauffeur, and then the chauffeur takes the girl into the front seat with him, to teach her to drive. Then when the car stops the man must get out and climb underneath to find out the trouble. The pair leave by another car, and a week later, after he has paid the car turned home, he finds that the girl and the chauffeur have eloped. F.

**Bill's Boy** (Essanay, Sept. 8).—Another Nanosy adaptation comes in this one-reeler with Bryant Washburn, Harry Mainhall, Richard Travers, and Gerda Holmes in the cast. It lends itself capitally to a virile interpretation of crook characters. Its interest is always at the breaking point, and the end, as someone is dramatic. And then it doesn't end right, but it ends best. Picturing is in keeping with the merit that the play itself possesses. The man is shot by the police, and makes his pal promise to look out for his little son. After serving his term the father finds employment in the office of a doctor, whom he met while in prison. One night the grown boy of his dead pal enters to rob the house, and the reformed convict surprises him. To shield him he takes the blame himself, but heart disease, his chronic enemy, happily intervenes to save him from further mental agitation. F.

**Buster Brown Gets the Worst of It** (Edison, Sept. 30).—The first of the split-reel Buster Brown subjects which features Joyce Fair, who spends her afternoons, while not appearing in "The Dummy," in assuming the part of Mary Jane. The goat, and "Tige," and Buster all set naturally into this plot. They get many laughs, and it is an excellent offering in every respect. The motto is that "We get interest on all our sets, good and bad." Buster tries to play a prank on his elders, but they turn the joke on him. It is split with in a Prohibition town. F.

# ECLECTIC FILMS

**Doubles Bring Troubles** (Eclectic).—Stories of this description amount to nothing in the telling, but played with snap have the attraction inherent in burlesque. A candidate for governor is grievously embarrassed by the behavior of his brother, who, dressed in the candidate's clothes, is mistaken for the politician. One player acts the two characters, and, in the concluding scenes, showing the meeting of the brothers, double exposures are used. They are successfully handled until the men are supposed to shake hands. The hands are missing. For the most part it is a spirited, well-produced film likely to please. D.

**The Other Kid's Sister** (Eclectic).—A kid's story. The children mimic their elders, and a good deal depends upon the cleverness of the leads in the juvenile roles. This comedy produced in America is fortunate in having one or more talented tots in the cast. The story is one, also, that is unusually fitted for children to act. It is well taken, and gives every promise of succeeding. The boy with the express wagon loses his girl to the lad with the pedal automobile, and having donned a policeman's uniform he arrests the two for speeding. A jury of children decides the speeder guilty, but he manages to influence the authorities to allow him to go free. F.


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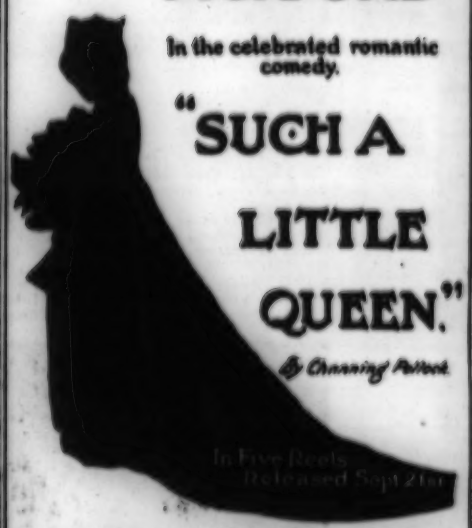

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# REVIEWS OF FEATURE FILMS

## "WHO KILLED GEORGE GRAVES?"

Two-Reel Feature Produced by Edward J. LeSaint for the Selig Company. Script by Malcolm Douglas. Released Aug. 31.

Olga North ..... Stella Razeto
John Burns ..... Guy Oliver
George Garres ..... Mr. McCullough
William Sykes ..... Fred Huntly

The offering is presented with the scene in which the crime is committed missing. The development proceeds to find the real criminal. Another factor in its favor is the elimination of anything that might disturb the realism: its truth to life is great. It is not so fortunate, however, in the construction of the plot which keeps the divulgence of the secret to the very end. The fact that most people must have guessed the answer long ago leaves the principal interest in seeing how the authorities will handle the case. That they do so in a manner which upholds the interest is the best that can be said in praise of the director who has handled this film.

The man becomes smitten with the woman, who, however, writes him that she has a husband, unfortunately. This husband is a worthless being with whom his wife, who has succeeded on the stage after leaving him, has nothing to do. He is attempting to blackmail her one day when the man arrives, and she hurries to hide her husband in the next room. In his hand are five hundred dollars in bills which he has just been given on his written agreement to submit to a divorce. In his pocket is also the agreement, which he has taken while the back of his wife is turned for an instant. A face, that of the criminal partner of the husband, appears at the next window and then disappears. The friend of the actress now steps into the same room and finds the body of the husband.

At the trial, where he is held on a murder charge, the twelfth juror is the partner of the murdered man, who has suddenly prospered. He argues vigorously and successfully for a verdict of guilty. As he is about to pronounce the verdict the mind of the man goes back on him and he sees before him the face of the murdered man. He collapses and confesses. As proof he shows the document which he took from the man he murdered. F.

## "JEAN OF THE WILDERNESS"

Two-Part Thanhouser Production. Released Sept. 8.

Jean ..... Morris Foster
Grace ..... Mignon Anderson

The fact that a story opens pleasingly often prejudices the spectator in favor of the whole production. An unusual or likeable scene and the magic is accomplished; thereafter one sits in pleased astonishment as the picture unreels. A start may not be made a good picture, but it goes a long way towards inclining one favorably towards the ready reception of one.

This picture opens pleasantly, and presently it becomes excitingly melodramatic, out-westing even some of the best of the Westerns. The criticism may rightfully be leveled at it that it is unrealistically melodramatic in spots, this being due to the at times too great ingenuity of adventure and escape. However, its characters are plain, its photography is of the most brilliant, and its acting for the most part likable.

Jean is the Canadian who wins the admiration of the girl. He protects her from the insult of the gambler and her father from his wiles. One day, while the owner of the gambling place is conversing with the girl's father, the gambler, from without, shoots his boss. The father stands accused, but manages to escape, again by the aid of Jean, and the trio make their way to Canada. It is in this escape that the bounds of adventuresome credulity are slightly overstepped.

The gambler turns up there, and to buy his silence the girl allows him to caress her. Jean, who thinks himself supplanted, prepares to leave. To remedy these conditions the father gives himself up and confesses. The police start him back for the scene of the crime.

The gambler meanwhile sends a decoy letter, ostensibly from her father, which causes the girl to come to where he is waiting. The Canadian follows and overcomes the gambler. The latter, choked and dying, confesses. F.

## "THE FINAL VERDICT"

Majestic Drama in Two Reels. Released Sept. 13.

King ..... R. A. Walsh
Burns ..... Joe Singleton
Eagle Eye ..... By Himself
The Girl ..... Francella Billington

A cold-blooded murder starts things moving in this Western melodrama. Without offering any explanation, King shoots Burns and then rides for the open country, accompanied by Eagle Eye, a half-breed. From the viewpoint of the audience, which is exactly that of the sheriff and cowboys in the picture, King is a bandit deserving punishment. Then little by little one begins to see that the murderer is not such a bad sort of a fellow after all. He saves a girl from the embrace of Eagle Eye and thereby makes an enemy of the half-breed. The sheriff is led to King's hiding place.

His second act of kindness follows the wounding of the sheriff in a pistol duel fought from behind the shelter of rocks. The fugitive goes to a nearby stream for water with which to bathe the wound, and on his return is arrested. By this time it is clear that King has a kind nature, and when the cowboys lynch the prisoner and prepare to hang him, sympathy is with the threatened man. The sheriff arrives to prevent the hanging and then it is that King tells the story leading to the shooting of Burns—the story of a false friend, whose perfidy caused the death of King's wife in the desert. Needless to say, the captive goes free.

Plenty of Western atmosphere is supplied in the production, and the story is slightly above the average of its class. It is forcefully acted. D.

## "THE POTTER AND THE CLAY"

Two-Part Kalem Drama, Produced by George H. Melford from the Scenario by Mrs. Owen Bronson. Featuring Marin Sais. Released Sept. 21.

Bertram Trent ..... Douglas Gerrarde
Elsie, his wife ..... Ollie Kirke
Dorothy, their daughter ..... Cleo Ridgely
Ross Masters ..... Marin Sais
Lillian, their daughter ..... Elsie Malson
Gates, a rambler ..... Thomas Lingham

In placing this feature before the public the producing company has taken great pains to see that in its every phase it would receive the best of treatment.

For Mrs. Owen Bronson is a real writer of real scenarios, and the present offering with its delightful touches of novelty is another addition to her successes as a writer of gripping, real and vital scripts; this part of the offering could not have been placed in better hands. George Melford is usually to be depended upon for an even, understandable production, one in which the continuity is excellent, where the details that are so often overlooked receive careful consideration at his hands.

And the cast that Mr. Melford has is a most capable one. Marin Sais is at her very best in a part that fits her well. Of Gerrarde the very height of praises may be spoken, in his dignified and convincing role. Of the others also, especially of Mr. Lingham, we have only the sincerest admiration. Nor is the line to be drawn with these major parts, when the minor ones as well played their roles so creditably.

The man forsakes his sweetheart and her girl baby and marries a girl of his own set. With the death of his wife a little girl is born to him, and in her company he gradually forgets the past. The two girls are grown up, the fatherless one in a convent and the other in the midst of society. The woman manages to meet the society girl and entice her to a gambling hall. While there she has the place raided and the girl is brought home, disgraced, to her father. It is then that the woman enters to mock him, having brought this disgrace upon his daughter. Her daughter, however, enters and takes the other girl in her arms. The two girls are seen entering the convent together, while the woman goes crazy from the disappointment of all her fruitless plotting. The man is seen in solitary existence. F.

## "GOLD"

Thanhouser Drama in Two Reels. Released Sept. 15.

The Mountaineer ..... Joe Phillips
His Granddaughter ..... Rose Parrington
His Grandson ..... Alice Turner
The Village Bully ..... Justus D. Barnes
The Surveyor ..... Harry Benham

The climax of this melodrama would be ever so much stronger if it did not imply such a want of ordinary common sense in the mental equipment of the villain. He wants a hidden treasure of gold dollars, and as a step toward obtaining them he throws their owner down a precipice. That is reasonable enough melodrama, as is the schemer's next move, which brings him to the house supposed to contain the dollars. In the cottage he finds only the mountaineer's little granddaughter, and naturally he tries to frighten her into disclosing the resting place of the treasure. But how does he go about it?

He ties the child to a chair and then makes an ingenious death-dealing contrivance out of her grandfather's double-barreled shotgun. The triggers are held back by a cord and beside the cord a burning candle is placed. When the candle burns down to a certain place the triggers will be released and the gun fired. What is to be gained by this elaborate device that could not be equally well accomplished by the man standing with the gun pointed at the girl, is not clear. Next, the gold hunter goes outside and stands looking through the window, facing the gun. The girl is saved by a party of surveyors, but nobody thinks to advise the man at the window to move on. He remains there until the contents of the gun is emptied into his face. His badness seems to have been exceeded by his foolishness.

Apart from this strange climax, the picture moves along familiar lines. A miser draws his savings from a bank, with the foregoing results. Studio sets are sometimes used in place of genuine mountain rocks, but many of the scenes, the fall down the precipice for example, are effectively presented. D.

## "THE RIGHT TO DIE"

Two-Part Broncho Feature Produced by R. B. West from the Script by Thomas H. Ince and C. Gardner Sullivan. Released Sept. 30.

David Walters ..... Hershall Mayall
His Wife ..... Gertrude Claire
His Daughter ..... Enid Markey

NED FINLEY AND ROSE TAPLEY IN "THE REWARD OF THRIFT."
The Vitagraph Drama Produced in Collaboration with the American Bankers' Association.

A screen discussion of the "to-be-or-not-to-be" kind with a lengthy pictorial argument of whether suicide is justifiable or not. The editorial side of this subject is ever uppermost, it is serious and determined, but it is also interesting from a dramatic standpoint.

Hershall Mayall takes the part of the man whose stock ventures are causing worry at the opening of the play. He is saved by the closing of the market. His homecoming is sad and his wife and daughter are asked to leave him for the night. It is then that he takes a bottle of chloral, justifying himself with three books on the subject of suicide. This rather gruesome subject is carried out as never before in its detailed study of the suicidal psychology. Hershall Mayall is commanding in the more dignified passages and most moving in his more emotional moments. His fine acting, as usual, gives the film its flavor, especially where he occupies so much of the attention.

The dose of drugs which he swallowed proves too weak, and instead of death he merely enters into a comatose condition, where he dreams that he dies and that his soul, emerged from his body, is granted the privilege of haunting the premises and seeing how other people take his demise. His foremost discovery is that every one calls him a coward for being unwilling to face the world. He sees his wife and daughter compelled to move to cheaper lodgings, and his daughter in search of work. The girl is noticed by her employer, who gives her no rest until she accepts his invitation to supper. These and other disagreeable sights warn him of the folly of his act. Suicide is unsparingly, yet without too obvious sermonizing, derided at the hands of the script.

Waking next morning the man finds that the stocks have turned and that he is once more well off. A family embrace follows. F.

The Rex, one of the largest motion picture theaters in Oshkosh, Wis., has been entirely remodeled and decorated, and will hereafter be known as the People's Theater, Northside. The same company has taken over the Jay, which will be known as the People's Theater, Southside. Both houses report good business.

# REVIEWS OF LICENSED FILMS

**The Fable of the Honeymoon That Tried to Come Back** (Essanay, Sept. 9).—George Ade aims much of his satire at false sentiment, even when the sentiment is treasured in many trusting hearts. Lovers like to talk about a perpetual honeymoon, but Mr. Ade takes some pains to show that the habit of gondolas is dangerous for people over twenty-four. The husband and wife in this comedy "didn't Mocha and Java worth a cent." One day the husband found a book just made to suit his case. It recommended a return to honeymoon manners, so when he went home to his wife that night "he gave her some massage treatment around the shoulder blades and called her "tootsy." That didn't seem to help much, so the next day he kept the delivery boys busy carrying presents. Dazed by his reversal of form and believing that he was trying to compensate for an affair with another woman the wife went back to mother. Harry Dunkinson and Gerda Holmes are practically alone in acting this story, and they make natural figures of the husband and wife. Intelligent comedy is being offered in this series. D.

**Getting Andy's Goat** (Edison, Sept. 14—In the tenth adventure of Andy, written by Mark Swan and directed by Charles H. France, we see Andy acquiring a goat, and thereby paving the way for trouble at home and abroad. His mother refuses to welcome the newcomer, so Andy employed as a messenger boy takes his pet to the telegraph office. The goat is accused of swallowing a valuable package. Andy and his chum Lanky take the offender into a vacant lot, where it will be out of harm's way, and here, in a pile of old papers and tin cans, the goat discloses the lost package. The messenger boy's reward is substantial. Andrew J. Clark, Edward Boulden, Jessie Stevens, and Harry Eytinge are in the cast of a bright little comedy that will be especially enjoyed by children. D.

**The Band Leader** (Vitagraph, Sept. 9).—Wally Van as the band leader wears a natty uniform that appeals to the feminine eye. The girl (Lillian Herbert) is determined to become his wife, although her father is strongly in favor of a wealthy pie manufacturer (Hughey Mack). The thing leads to another until the lovers elope, closely pursued by the head of the pie factory and a large number of his friends. The fleeing pair are trapped in a shed containing a quantity of dynamite. For a long time a bomb appears to be on the point of exploding; but ultimately the principal menace is the supply of water released by firemen, for the building is endangered by flames. The room is flooded, and at the same time peoples the sleepers and the others intent on preventing the marriage. A scrimmage is staged in the waterfilled room. Evidently the farce was devised to utilize the unusual setting for the concluding scenes. It makes lively entertainment. D.

**Broncho Billy, the Vagabond** (Essanay, Sept. 5).—Broncho Billy while no very enviable character in this one-reel offering gives vent to some of his light-hearted devil-may-care acting which pleases many. Kicked out of the gambling house, but not downcast by any means, Billy happens upon a little girl trying to chop wood. Investigation discovers that her mother is trying to support the wretched family while the father lies sick. Billy hurries back to the gambling house, and steals some money. He escapes, and gives the funds to the needy family. The posse overtakes him, and he is about to swing, when the little girl returns with the money he stole. He is forgiven, while the hat is passed for the family. F.

**To Be Called For** (Selig, Sept. 3).—A light comedy, which the producers call the offering, must not be taken seriously. For while this thousand feet of film has been cleverly enough presented by F. J. Grandon, the director, and while the script of Wallace C. Clifton is excellent enough from every angle of technique, the theme of the offering is more ingenious than it is comical. Therefore, while few laughs will accompany its unreeling, the admiration which its ingenuity will excite will probably compensate. The drummer sends a sample gown ahead to a hotel, the gown being uncalled for after some months. The daughter of the tight-fisted proprietor wears the gown to a ball, and the drummer arrives the same night. Seeing the gown on the girl, several of the women give him their orders for similar gowns, and in this way he is able to sell five of a job lot of gowns, the sixth being his gift to the frightened girl for being the means of disposing of these dresses which the firm thought they had left on their hands. F.

**The Lost Cord** (Vitagraph, Sept. 2).—"The Lost Chord," the poem, has nothing to do with this one-reel Coney-comedy. Big Hughey Mack and dimpled Lillian Walker, along with Jack Bulger, happen to Coney Island together, where the men make the informal acquaintance of the attractive girl. After patronizing all the aerial amusements impartially, they succumb to the swish of the waves. Now Lillian and the other man look O. K. in their water clothes, but the Censor Board might have some doubt about Hughey, for he bulges at every side. And presently in the water off comes the cord which holds up the lower half of his bathing suit, and with its discovery comes a howl of amused laughter which keeps up intermittently for the rest of the film, for after that damage has been repaired the men proceed to hide each other's clothes. Wilfrid North is the director of this most satisfactory comedy, which Charles Russ wrote. F.

**The Shell of Life** (Lubin, Sept. 4).—"The Shell of Life" is one of those clever one-reel dramas for which one waits patiently through a lengthy siege of mediocre film projections. It is a simple tale of love between two young people, in which the girl delivers her sweetheart to the enemy—the sheriff in this case. Louise Huff is the girl, Edgar Jones the robber who makes his home with her, and Mr. Jones has directed the production as well. Every good accompaniment of an acceptable script gives this picture more than the requisites for predicting for it a successful future. The man, after robbing a bank, helps the girl, whose father's arm is in a sling, to shoe the horses. He makes his home with them and evades the sheriff and his posse when they arrive in search of him. But the girl recognizes him by the oyster they have left behind and hands him over to the sheriff to get the reward that will pay off the mortgage on their home. Too late she learns that he has already paid it from the money that he stole, failing to say anything about it to her. The final scene shows her waiting for his sentence to expire. F.

**The House That Went Crazy** (Selig, Sept. 4).—This one-reel magic comedy by W. E. Wing is out of the ordinary. Also in its path it drags several laughs, the most spontaneous of which comes when the tramp stumbles into the mechanical house of the inventor, crosses several of the wires and sets everything on its ends. Prior to that Nutt, the inventor, was seen shaved by machine, and his food as well being prepared and served by his mechanical servants. Then the tramp blunders into the house, pursued by an irate policeman, and the reserves follow—the burlesque reserves—and after sufficient rough and tumble the film ends. The offering is different enough from the daily run of film to cause the most lethargic of audiences to sit in eager enjoyment. F.

**The Barrel Organ** (Vitagraph, Sept. 4).—A heart interest story with its ups and downs, its clever character acting, its grinding mower and the final thrill all combined into an offering of unusual worth. The very first scene shows Etienne Girardot as the hobo helping a poor Italian woman whose child and organ combined are too much for her strength. He takes the organ and Jocko, the monk, and leaves in search of the money he needs. A virtuous gladly gives him much money to cease grinding before the door; another time the monkey makes friends with the savings bank of a little girl, foreseen on the third floor, to whom he climbs by the rainspout. At last the organ is struck and demolished by an automobile. Taking the monkey sorrowfully in his arms, he goes back towards where the woman is waiting for him, when the house in which the little girl is takes fire, and the monkey climbs with a rope to her window, by which means she is lowered. Generous wealth then pours into the hands of the kind-hearted hobo, who takes it back to the woman. She announces that her baby has no father. Both the man as the hobo and Rose Tapley as the Italian woman give their impersonations rare artistic distinction. F.

**Pawn Ticket "913"** (Selig, Sept. 5).—Jockeying around to get the rather involved status of this one thousand foot of film up to the wire occupies a large part of the film. The story which is meant to be one of resuscitation "gets over" in its moving spirit in part only. It is presented with the best of work on the part of the cameragrapher and nicely acted. Adele Lane and William Stowell are the principals. The girl, whose father refuses her money to continue her expensive charitable projects, persuades the poor man with whom she is in love to pawn a valuable necklace. The millionaire suitor sees the pawning, and tells her father to ask for the necklace. The man, losing at poker, pledges the pawn ticket for a trifling amount, and loses it. The millionaire wins it. Then in his fury the millionaire is assaulted by the other man. At the hospital, realizing that the girl still loves the other man, he returns the pawn ticket, and exonerates the man of all charges in the matter of his being laid up. D.

**Hearst-Selig News Pictorial, No. 58** (Sept. 7).—War scenes in this issue are, for the most part, confined to happenings in Belgium immediately preceding the attack by German troops. Natives, bag and baggage, are shown fleeing from the danger zone and the Belgian army appears ready for action. Other subjects include the Peace parade in New York, the new battleship purchased by Argentine, Mrs. Harry D. Hammond winning the women's golf championship, and pictures commemorative of Labor Day. Workmen are shown engaged in various occupations. D.

**When Knights Were Bold** (Essanay, Sept. 7).—Instead of being avoided anachronisms, they are sought as a source of humor in this fantastic farce played by Wallace Beery, Ruth Hennessy, Helen Dunbar, Robert Bolder, and others. A young man longs for the adventure and romance of bygone days, and in a dream he finds it. But the trappings of knighthood are mingled with the joys of modern life—automobiles, ping pong, bridge whist, and the like. A rough and tumble duel is fought for the hand of the young lady, whom, in real life, the dreamer is destined to wed. A fairly entertaining film. D.

**A Low Financier** (Selig, Aug. 28).—Meaning by this that his finances are low, the happy hobo proceeds to sell his body to a group of young medical students, and after the time limit has expired he has to lead them a lively chase to escape. It is rather good as such short offerings go, being split with Breaking Into Jail. F.

**When Macbeth Came to Snakeville** (Essanay, Sept. 5).—Laughable farce as played by Victor Potel, Margaret Joslin, and even more particularly, Harry Todd, who is called upon for a burlesque performance of Macbeth. The residents of Snakeville are deeply impressed by the acting of the traveling players. Slippery Slim and Mrs. Slim have seats in the first row, where none of Lady Macbeth's murderous behavior is missed. That night Mrs. Slim dreams that she is Lady Macbeth, and, armed with a carving knife, she threatens the lives of her husband and everybody else in the hotel, including the actors. Slippery runs at top speed to get the constable, who takes part in the melee. An entertaining film throughout. D.

**The Upper Hand** (Vitagraph, Sept. 31).—In addition to directing this drama, William Humphrey gives a strikingly forceful impersonation of a brutal man; whereas Leah Baird is seen as the terribly abused wife. The acting of these two lends interest to a story that in less competent hands might lack strength, for there is nothing notable about the plot. Carson lives among cowboys and Mexicans in the West. He beats his wife, cheats at cards, and is a scamp from start to finish. Blake, a young man from the East, visits the settlement, and his sympathies are aroused by the miserable plight of Mrs. Carson. She warns him not to play cards with her husband; but Blake sits in at a game and catches the gambler cheating. He threatens exposure unless Carson promises to stop abusing his wife, and is arguing the matter when the man's life is ended by a shot from the gun of one of his victims at the card table. Because of thoroughly artistic treatment this film leaves a favorable impression. D.

**The Unwritten Play** (Vitagraph, Sept. 7).—Credit is given the *Strand Magazine* for the story on which this little drama is founded. It gives James Morrison a chance to step out of his customary role of juvenile lover and toy his skill at character acting. He shows considerable versatility in portraying an aged and embittered playwright, and this same man in his younger days, for it is a story within a story. Paul has written a successful drama in which Ivy is starred. She introduces the young author to her father, who plainly reveals his dislike. Jealousy is thought to be the cause of his attitude, so Paul, anxious to win him over, offers to assist in writing a play. Liversedge then tells of the unwritten drama in his mind, the story of a young actor whose wife is stolen by a false friend, and Paul, it seems, is that man's son. The climax Liversedge has devised is nothing less than a bullet through Paul's heart; but Ivy interferes, and they arrange a more customary climax. Dorothy Kelly and George Cooper assist materially in this picture, directed by Theodore Marston. D.


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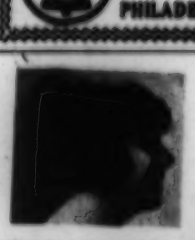

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